SRL GUIDE TO BOOKS FOR YOUNG PEOPLE

NOV 16 '44

THE Saturday Review OF LITERATURE

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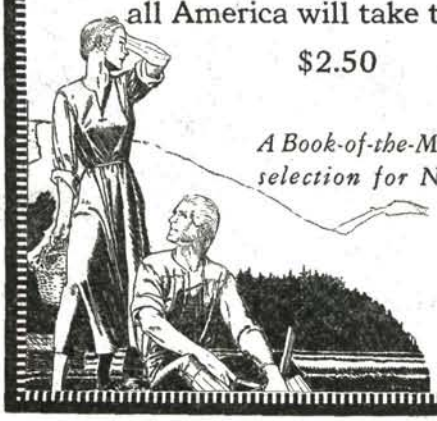

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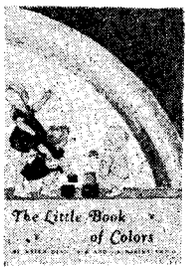

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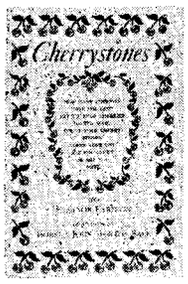

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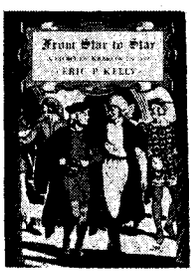

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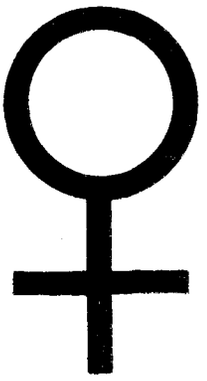

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The Saturday Review of Literature

Wars Are Made in Classrooms

JAMES MARSHALL

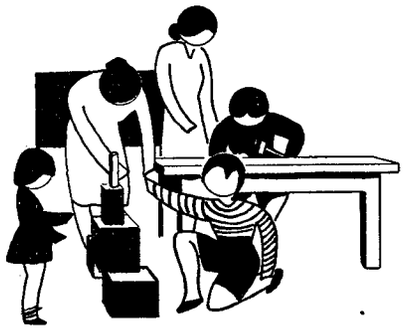
DOMINATION, characteristic of a dictatorship, is made possible by the attitudes of people who are ready and willing to be dominated. Such attitudes are certainly encouraged by an education which is authoritarian in its methods; which attempts to indoctrinate by teaching that such and such is the only possible right thing; which will not permit of disagreement or variation in the expression of views. It is natural, therefore, that the general rule in the schools of authoritarian nations is the teacher-dominated classroom. In such a classroom the teacher's knowledge and the teacher's mistakes are alike truth and he does not risk his dignity in the rough and tumble of free discussion or assume that the pupil has much that is good to learn from his classmates or that he has capacity to form his own judgments.

The autocratic classroom is not peculiar to the autocratic nation. It still exists in many a schoolhouse right here in the U. S. A. It is a natural carry-over from the early days of schools which considered it to be their function to tell children rather than to develop them; in which the schoolmaster had the knowledge and assumed that education was no more than an imparting of his knowledge. That children could be led to knowledge in such a way that they would desire to learn was rarely conceded. Many an educator believed that the more odious the work assigned the better it developed character, or that if you shoved a mind hard enough into Greek grammar you sharpened it for all purposes, as though the mind were a knife and study a whetstone.

The teacher-dominated classroom is still all too prevalent in the United States. This does not mean that the teacher in such a classroom is not jolly or friendly. She may be. She may permit a great degree of free discussion. But she pretty generally tells the children everything they must do and just how they must do it. She does not encourage collaboration or independent investigation. She is apt to want the answer that the book gives and to regard that as the only answer. There are still some teachers who use corporal punishment in place of patience and understanding. I have heard many a roaring teacher, who may not have meant to appear threatening, but whose throat alone over-awed the youngsters.

This teacher domination was perhaps not so harmful in our frontier days when children still had before them the assurance that they could go West and find an opportunity to be themselves, when the possibilities for creating self-made men were limitless, when there was release from the repressions of the classroom in the empty city lot and the fishing stream and there was a chance to try the skills of one's hand at household chores. But the teacher-dominated classroom is not well qualified to preserve or develop young individualities. The child cannot compete with the adult who sets himself or herself up as being always wise or right or good. In such an atmosphere, the teacher is apt to treat a child's working with his classmates as an annoyance—or as cheating. Coöperative attitudes are not consciously developed. The tone is one of competition for good marks or the teacher's favor. The habit of watching for the reaction of authority is over-emphasized—the child watches to avoid punishment or to defy authority behind its back.

It is important that a democratic atmosphere be spread to all our classrooms if the habits of self-reliance and interdependence are to be developed rather than attitudes of defiance, subservience, or retaliation. It is a matter of vital concern that there be developed throughout the world educational techniques which will promote those attitudes which lead to habits of behavior which are social and creative rather than anti-social and destructive, whether they be destructive of self or of others. It is a matter of concern because that behavior which we call democratic is a fundamental barrier to the rise of dictatorships. It greatly reduces the chance of exploitation of one people by another. You cannot readily bully a people who are used to asking "Why?," who feel unawed by bureaucracy. Nor are you yourself likely to attempt to bully people when you are in the habit of treating them as equals. When such attitudes prevail, they will reduce the likelihood of more of the furious international wars in which we have engaged in this century; they will discourage such major adventures in aggression as dictatorship and imperialism.



THE concept of a technique of education by other means than indoctrination or authoritarianism is not new. Benjamin Franklin in his "Autobiography" said, "For, if you would inform, a positive and dogmatical manner in advancing your sentiments may provoke contradition and prevent a candid attention." Pope says judiciously:

Men should be taught as if you taught them not,
And things unknown propos'd as things forgot;

Such a teaching process is a logical aspect of a democratic life, that is of letting people do things for themselves or together rather than doing things to them or for them. It requires taking part on a basis of equality—that is, on a basis of mutual respect and consideration although the teacher has more knowledge and experience and must guide the program diplomatically towards educational goals. That is no more than leadership. It is similar to political and economic democracy which involves participation as equals rather than the ancient concept of the governors and the governed, though qualified people assume leadership.

You can, of course, create a subserv-

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ient people by babying its children just as well as by bullying them. The point is that the prolonged use of swaddling clothes and control through terror or bribery each in its way insults the child's sense of dignity, decency, equality, justice, and love. The result is that he cannot understand what people mean when they use those terms as ethical guides. The discrepancy between the words and the behavior of his elders is too great for him to take words seriously. His emotions cannot live up to the logic of his ethics. So the poor, unhappy preacher preaches his heart out and wonders why his words of inspiration, threat, or promise have so little effect. How can they affect the adult who in the silent places of his heart is trying to strike a balance with the hurt pride of his childhood, his injured dignity, his sense of guilt over small pranks? In this way, justice, decency, and equality tend to mean getting the rewards of authority, both by playing the part of autocrat and receiving the blessing of someone with power or prestige.

In many ways, authoritarianism and paternalism have survived, without apology, in fields of intellectual life and education longer than in the political field. Your authoritarian scholar and educator treat the words of the teacher and the writings of the dead as more important than the living student. They love the yes-men of the classroom, the boys and girls who can repeat to them their own repetitions of classical thought. They have little patience with teaching which treats the classics themselves as no more than experiences. They accept visits to zoos, the use of tools and experiments in laboratories as being varieties of experience, but there is to them a mystical something about somebody else's experiences reduced to writing which makes of books not common experiences but a sort of fetish.

In this approach, authoritarian intellectuals find themselves the darlings of paternalistic industry, government, religion, and the military. Everyone who objects to independent thought, embarrassing questions, and demands which require the surrender of some authority also objects to education which teaches men to stand on their own feet and to work together without seeking rewards from subservience to those in power. Such people lament loss of discipline, for they do not accept self-discipline as a substitute for subservience. They want to see other men jump to commands and to feel that others will swallow whole what is told them. The three Rs are fine, but too many ideas—no.

We could not escape our past even if we would. The grandeur and beauty of that past definitely have a place in our education. But it is not in the seat of authority. The grandparents telling of their younger days and the customs of the old country and the songs they used to sing are one thing. The tribal patriarch, the family autocrat insisting that the ways of his youth are the right ways, is something else

Ideas are certainly instruments of power. They are sovereign weapons less drastic perhaps than machine guns, but more enduring. For example, many of us still go through life as though we were frontiersmen dependent only on our own rifle, plow, and spinning wheel. On this is based the political theory that it is not the American way to deprive people of an inalienable right to a rugged individualism by controlling some of the destructive activities of commerce, finance, and industry. On this frontier fantasy there is also based the concept that chain stores are somehow nobler than coöperatives and that by nature men would not join labor unions were there no compulsion.

AS long as ideas support autocracy or paternalism, and as long as people are indoctrinated by autocratic or paternalistic methods, those who are outside the ruling clique will continue to be crushed in the power conflict. How could they avoid it? For in the last analysis the autocrat must control by playing on the anxieties of others. So, as long as children are taught on the basis of "I say it is so, therefore it is so," or, "The book says it is right, therefore it is right," democracy will remain in the realm of verbalism, of words, and its political machinery will be inadequate to maintain equality. The newer psychological testing of attitudes has indicated this.

Democracy is not words on the lips of statesmen or in the texts of constitutions. It is an attitude towards people and a habit of dealing with them equally, though not necessarily identically. The creation of attitudes and habits is the principal function of the classroom. The stimulation of democratic attitudes and the development of democratic habits should be the principal functions of the classrooms of nations aspiring to democracy. Therefore, they need to avoid as much as possible autocratic teacher domination. The teacher must take an attitude more as an equal of the pupils, respectful of them and ready to share skills and knowledge. Only in rare instances where life and limb are endangered should he be the authority.

This in turn requires more thorough training and retraining of teachers than is the rule throughout the world—more thorough even than is the rule in our own country. It requires, too, better selection of teacher personnel, particularly with emphasis on determining attitudes before the teacher is permitted to take over a class.

I have mentioned the vital concern that we Americans must have in the education of other peoples. In the United States we have by no means fully met the problem of differing edu-

(*Continued on page* 24)

Your Literary I. Q.

By Howard Collins

WHERE FAMOUS LOVERS FIRST MET

This week's quiz, contributed by Mrs. Royal Robbins, of Boston, describes the first meetings of ten pairs of famous lovers. Allowing 5 points if you can identify either of the pair, and another 5 if you can name the story in which they appeared, a score of 60 is par, 70 is very good, 80 or better is excellent. Answers are on page 22.

1. While out spearing loaches on St. Valentine's Day, this 14-year-old boy climbed a steep waterslide, fainted when he reached the top, and recovered to find his future wife giving him first aid.
2. In a pitch-dark woods their paths crossed and this soldier's spur caught in the hem of her dress.
3. After being shipwrecked, he swam to a Mediterranean island and was lying exhausted on the shore when she found him.
4. In a dark lane on a winter evening she came to his assistance when his horse slipped and fell on a patch of ice.
5. A medical student, he met his future wife as she was scrubbing the floors of the hospital where she was a probationary nurse.
6. After spending five days adrift in an open boat, this stoker was picked up by a coal barge on the deck of which he met the captain's daughter.
7. While picnicking with her many, many sisters on the rocky coast of Cornwall, she was discovered by a youthful pirate.
8. Invited by his employer to a week-end family party, this law clerk instantly fell in love when he was introduced to the boss's daughter.
9. He first saw her at a masked ball given by her parents, to which he was not invited.
10. In a Venezuelan woods avoided by the Indians he found her talking to the birds in their own language.

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A Man of Loyalties

BERNARD BARUCH—Park Bench Statesman. By Carter Field. New York: Whittlesey House (McGraw-Hill Book Company, Inc.). 1944. 314 pp. $3.

Reviewed by EDGAR G. SISSON

CARTER FIELD, long a newspaperman of the Washington, New York, and world scene, has written the life story of Bernard Baruch with the agreeable directness of one who likes and esteems Mr. Baruch and who believes that the public shares his feelings. By appearances, both of today and yesterday, he is pleasantly right. From the pages of the book emerges a person of quality and statesmanlike stature. It is only the subtitle of the book that is not quite adequate. The descriptive line might truthfully have been, A Man of Loyalties.

Baruch has had four supreme loyalties, as Mr. Field points out. They have been to his mother, to Woodrow Wilson, to the Democratic Party, and to the nation. The Southern mother was a woman of character, forceful yet kind and understanding. She inspired her son to get knowledge, and to use it. Baruch's loyalty to the Democratic Party, judged by time alone, might be named second on the list, for it was there by blood and upbringing. The father, Dr. Simon Baruch, was a surgeon in the Confederate Army. He married "Miss Belle" of the neighbor Wolfe family when he came home from the war. Son Bernard was born in 1870, and the parents did not come North to New York until the lad was seven years old. Thus he saw some of the evil days of the "reconstruction" period and he heard more about them from the talk of his elders. Memories marked the family and the boy as life members of the Democratic Party, the party of the South. But until Woodrow Wilson was elected President in 1912, Baruch confined his Democratic support to voting the "straight ticket" and contributing to the campaign fund. Wilson waked Baruch up; provided him with the loyalty second, in fact, only to that he had for his mother.

> The whole course of Baruch's life was changed by his contacts with Woodrow Wilson [writes Field]. Not only was Wilson to become his idol —a god who could do no wrong—but he was to afford Baruch opportunities for accomplishment that cured the black spells from which the successful financier suffered. Wilson was to point the way to the big things of which Baruch and "Miss Belle" had dreamed. All this, and much else that was to happen was made possible because Baruch was a staunch member of the Democratic party, not just a regular Democrat, but a passionate approver of the party label.

How, it used to be asked at first, could Baruch, who coolly and publicly named himself a "speculator," be so valuable to Wilson in counsel on economic, industrial, and financial matters? The answer, soon realized, is that it would be hard, if not impossible, to find another instance of the kind of "speculator" Baruch was. He learned laboriously the facts about every property in the stocks or bonds of which he dealt, not merely by studying reports but by investigation on the manufacturing or the mining sites. He traveled up and down and across the country continually, observing, talking, and writing the information down. That is why, when Wilson made him head of the War Industries Board, he knew what Industry could do in war production. Industry knew he knew.

Winston Churchill, talking, it may be recalled, on the text of caution and boldness at one stage of the present war, said that on some occasions he likened himself to an elephant which, coming to a bridge puts one foot on it, tests it with a fraction of its weight, ready to draw back if the planks "give" too much, then repeats the trial with both feet and, when sure of the soundness of the bridge, trusts the structure with its bulk and marches across. It is a good story. It was told, according to memory, about Baruch many years ago, and if he was not its original he could have been. He was that sort of a "speculator."

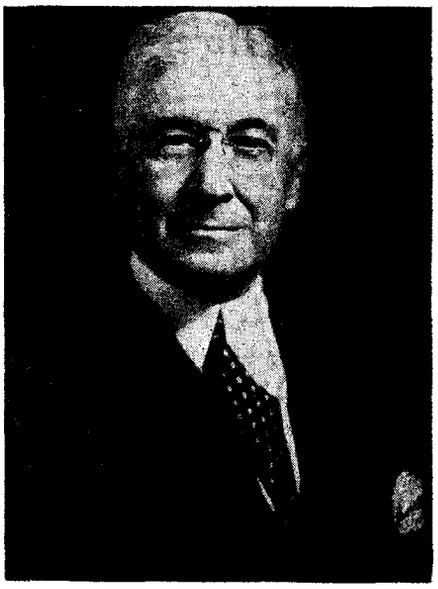
Wilson was fully acquainted with Baruch's dominant trait of cautious daring.

> Wilson had been enormously impressed [writes Field] in the years immediately preceding the first World War with the accurate knowledge that Baruch displayed about so many lines of business. Getting to know and like Baruch, there were many conversations between the two in the 1913-17 period when the President drew his friend out to see what made him tick.

So Wilson soon learned how thoroughly Baruch knew all phases of the different American industries. On this base of confidence he appointed Baruch as head of the War Industries Board. He gave him power. He let him alone. Under Baruch, who also knew how to delegate authority as well as to administer the centering power, the immense instrument of war control of industry was organized and was operated throughout the war; and it functioned. No civilian body of that war emergency was less criticized from without, less hampered from within, more decisive in its multiple actions.

Probably Baruch himself could not tell exactly when in after years all his loyalties merged into the one that was left—loyalty to his country. Wilson was dead, his mother was dead, the Democratic Party presently was pretty well taking care of itself. He wasn't a politician anyway. Perhaps the public's recognition of him as an elder statesman came to him as a surprise. Even so, while welcoming the spontaneous repute he turned it aside quaintly by referring to himself as a "Park Bench Statesman." The country needed him again. President Roosevelt needed him. That was enough. He took no office but he did more than sit on a Washington park bench and give advice. He got to work again—on a rubber conservation plan that was adopted, on a man-power plan that solved a variety of "bottle-neck" difficulties, on the post-war problem of readjustment for which the careful data went before the Congress.

Bernard Baruch has been a good and helpful citizen to his country. His loyalties have become legendary.



Bernard Baruch

SOLUTION OF LAST WEEK'S DOUBLE-CROSTIC (No. 554)

LAURIER:

POLITICAL LIBERALISM

(CANADIAN)

(*Speech before the Club Canadian, Quebec, June, 1877*)

Eternal vigilance is the price of liberty. . . . If a people want to remain free, they must, like Argus, have a hundred eyes and be always on the alert. If they slumber or relax, each moment of indolence loses them a particle of their rights.

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The Auto and America

COMBUSTION ON WHEELS. By David L. Cohn. Boston: Houghton Mifflin Co. 1944. 267 *pp., and Ind.* $2.75.

Reviewed by PHIL STONG

THIS excellent "Informal History of the Automobile Age" comes at an appropriate time on two counts; the Great Automobile Recess gives the author an opportunity to appraise a completed cycle of sorts; the book appears almost precisely on the Golden Wedding Anniversary of the American people and the American auto. No one knows how the function of the automobile may be altered when passenger cars go on the line again—Mr. Cohn is concerned only with the social influence of the passenger car. Altered not too drastically, one imagines. There will probably be an enormous increase in accidents because of new drivers and relaxed speed limits, but, as the author points out, there has been no fundamental alteration in auto function since the self-starter in 1912.

There have been great changes in the appearance of cars, improvement in rubber and gasoline and some other materials, but anyone who could drive a 1912 car could learn to drive the latest model in fifteen minutes. He could also fix it as well as he did the 1912 car since, as Mr. Cohn observes, the average citizen's method of fixing a motor is to raise the hood, gaze at the whole affair sadly, poke it with a screwdriver two or three times, and then get back in and drive off.

The book begins with the high sassiety days of the auto in the late nineties, when it was not certain that the auto might not finally be electric or steam, rather than gasoline, propelled. There is a good deal of fun with the Newport goings-on and with a Mrs. Fish, who ran over the same unfortunate colored man three times in thirty seconds because she couldn't manage to remember which way to push the stick on her simple electric. The victim was not so badly hurt that he couldn't run, and Mrs. Fish never touched the car again.

Mr. Cohn then goes into the beginnings of popular cars; the hot opposition of the general public, which couldn't afford a car, and especially of the farmer whose horses were frightened and chickens destroyed by the new monster. The coming of the cheap car, however, placated the public and produced such figures as Durant and Ford, whose histories are neatly condensed here. It also produced a flock of fly-by-night companies and others who had honorable histories but were unable to face the competition of mass production, and have disappeared.

There is no doubt that the auto and its little brother, the bicycle, each had a great share in saving the country from severe hard times, but at some cost. The auto broke more men than it made, among the leaders in the industry, but it furnished millions of people with employment at a time when employment was badly needed and Ford, despite his paternalism and occasional cockeyed ideas, did save thousands of people from distress in generous fashion. Most people would rather have lots of food and no liquor than the reverse, though there are exceptions.

The chapter about the effect on farm life is either too much or too little, though well conceived for what it is, and accurate enough. There was a time when the farmer's family circle, with an occasional "Literary Society" meeting at the country school, or a church affair, was sufficient to the average grain-and-stock farmer, at least. In spite of the regional novelists of the sheep-dip drinking school, reasonably good farmers have generally had an adequate social life—autos and movies have not made them more contented or essentially more sophisticated. They have always had plenty of sophistication of their own kind. The omission here is the effect on the farmer socially of the farm motor machines.

—*From the book.*
"Combustion on Wheels."

The chapters on crime and the auto, the auto as an aid to immorality are interesting and those on instalment buying, and the great American tendency represented by the phrase, "Fill 'Er Up," the insurance swindles that have been worked out, the need for compulsory insurance laws, come along more or less as appendices to Mr. Cohn's fine general study.

As The Camera Sees Him

WINSTON CHURCHILL IN THE MIRROR. His Life in Pictures and Story. By Rene Kraus. New York: E. P. Dutton & Co., Inc. 1944. 232 *pp.* $2.75.

Reviewed by ALLAN NEVINS

THIS is an appealing and impressive book. Any book in which Winston Churchill figures is appealing and impressive. There are public men, like Gladstone, who would become boring in two hundred pages of pictures and caricature: there are others, like Theodore Roosevelt, who would become exhausting. But this book is likable from the moment young Winston becomes a dashing gentleman cadet, and impressive from the time he is made First Lord of the Admiralty. The man always had charm and picturesqueness, while year by year he took on a weight which by 1940 had become great enough to tip the balance of the world.

Mr. Kraus has cast his net wide, not hesitating to use pictures which are remarkably bad from an artistic point of view if they have historical interest. He begins with family portraits, of course: Jennie Jerome, Lord Randolph Churchill, and Winston in sailor hat or Eton jacket. Later come pictures of the Indian and South African period. One of the best (a fancy drawing) shows Winston, escaping from Pretoria, spending a day hiding in a South African woods with a vulture keeping him jealous company. Then in 1901 we have his political debut: *Punch* showing him, with the shade of his father at his elbow, reviving "a certain splendid memory" as he first addresses the House of Commons. From that point forward the man appears in an increasing number of guises and situations. Here he is as Home Secretary, inspecting the Bristol police; here as a student pilot at the Salisbury Plain flying school (for he did as much as anyone else to make Britain a power in the air); here leading British marines in 1914 in the streets of Antwerp; and here as Lloyd George's Minister of Munitions, speaking from a platform decorated with huge shells.

But it is Winston Churchill in his latest phase, one of the world's three

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great leaders in the battle for the survival of civilization, which makes this book most worth while. Glimpses of that sturdy figure and massive head, like the sound of that throaty, growling, truculent voice, have lifted the heart and nerved the arm of his people throughout this appalling conflict. It is good to see him with dock workers and generals, in Iceland and at Quebec, looking across the desert at El Alamein and the rubble in Malta, conferring with Stalin and with Chiang Kai-shek. There are delightful pictures, like Churchill giving a little Canadian girl a cigar-band; poignant pictures, like Churchill thanking a crowd of those merchant seamen who have made such sacrifices in this war; reassuring pictures like Churchill intent over a map with Marshall, Eisenhower, Montgomery, Cunningham, and Tedder. Mr. Kraus's text is (in its unambitious way) good. But it is the pictures that count. Long may the great leader live to have them taken, and long may he be (as in so many here) the center of trusting, admiring, affectionate throngs!

Fraser Young's Literary Crypt: No. 73

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle.

If You Are Stuck: *The clue below the cryptogram will give you the definition of one word. Answer to No. 73 will be found in the next issue.*

KBCFHAXLCM, DCKP EK LFGQFH, AFWCDLP EK DBFGP XENWX; KBCFHAXLCM RLCSL OCHDX, XE ACXPCHDNCXLFA KEB CHDBGPCPNAF, GBF NHLGMMV FHENDL HEP PE OHER.

—QEWPGCBF.—WG LFHBCGAF.

Clue: The fifteenth word means UNKINDNESS, UNFRIENDLINESS.

Answer to Literary Crypt No. 72

TWILIGHT, ASCENDING SLOWLY FROM THE EAST, ENTWINED IN DUSKIER WREATHS HER BRAIDED LOCKS O'ER THE FAIR FRONT AND RADIANT EYES OF DAY.

—P. B. SHELLEY.

—ALASTOR.

Pioneer Women on Trek

WESTWARD THE WOMEN. By Nancy Wilson Ross. New York: Alfred A. Knopf. 1944. 199 *pp.* $2.75.

Reviewed by Elizabeth K. P. Stokes

WHAT makes this book real is the evidence Miss Ross includes in these poignant stories of women who risked everything for the great Western adventure of the human spirit that occasionally rebelled. The world, then and since then, was full of heroines but heroines did not make a world. World War II must show that the flesh is both strong and weak and the limit of endurance a set limit. How many tortuous hours it took to break the pioneer women was a prodigious amount of hours but an actuality. How many world wars it will take to reach the limit of human endurance is already beginning to be seen.

We have been encouraged to think of the pioneer women riding in the covered wagons, as sister to the Goddess of Liberty, torches in hand. And as you read this stirring account, they become, name by name, victorious through strength of purpose. But Miss Ross with her patient research tells the larger story of what the women endured who were not always submissive:

> Sometimes women grew desperate on the trail and set fire to their wagons, struck their children, threatened to kill themselves rather than endure another hour of heat, flies, dirt, dust, weariness, lack of water, lost cattle, sick babies, and a receding horizon.

Whatever reputation the American woman has acquired as the protected, pampered, but dominant domestic partner certainly has accrued in a short space of American history. Miss Ross in her story of the pioneer women who meekly followed their men through every kind of heartbreaking hardship recounts such a tale of knuckling under that today's attitude of encouraging deference may be reaction from those terrible times. In the West the desire for the franchise, for equal rights, for medical education for women, for recognition in missionary crusades, resulted no doubt from the revolt of the human spirit to ordeals of the covered wagon migration. "Never again" has a familiar ring even today.

This dramatic, intimate, and moving story Miss Ross has culled from old diaries, letters, and histories of the West and Northwest. The daily life of some of the women on the march is described vividly. The missionary spirit sent off many of the first pioneers. They were bent upon converting the Indians to Christianity. Their worst fears were realized. Not only were the Indians heathen but they were found sorely unwashed and unsanitary; even "good" Indians harbored the vermin.

"But there are no simple explanations for the mighty forces that set a whole people in motion," writes Miss Ross.

—*Marcus Blechman*

Nancy Wilson Ross

> The intimate, heroic, sordid, and glorious saga of the women of the covered-wagon trains moving Westward will never lend itself to ready phrasing. . . . Such women as Mary Walker, Eliza Spalding, Narcissa Whitman, Sister Aloysia, Abigal Duniway, and Bethenia Owens do not yield to anonymity: Many of them have left a record that will happily preserve them from such a fate.

Apparently Miss Ross believes that the story of women's participation in American life has not reached what she would consider a worthy solution. She warns against satisfaction with the path of least resistance in our times. . . . "Freedom of action in the democratic sense carries responsibility. American women, who won their freedom so short a time before the great universal light of freedom seemed about to flicker and go out over the surface of the earth, must now work to keep that light alive."

The story of "Westward the Women," factual, interesting, and a piercing reminder of tragedy in our world today, shows our heroic forebears, within human limits, giving no quarter to any path of least resistance.

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The Saturday Review
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HISTORY BY INNUENDO

ONE of the most widely circulated histories of this country, in our time and probably in any time, is Charles A. and Mary R. Beard's "Basic History of the United States." It has been sent out as a "dividend book" by the Book-of-the-Month Club, extensively advertised through its temporary suppression by our armed forces because of alleged political comments bearing upon the 1944 election, and in cheap editions is being given an extraordinary currency, as Mr. Fuller points out, in a letter this week. Dixon Wecter's review, in the last issue, supports the criticism which follows, but was independently prepared.

Nine-tenths of this book, perhaps ninety-nine hundredths of this book, seems to us excellent. The basic facts there are sound, the interpretation, whether or not one always agrees with it, honest and reasonable. But as the Beards approached the end of their task and reached the controversial present, some wave of emotion, or weariness of being fair, seems to have overcome their judgment. Three to four vital pages (pp. 464-467) of this book are unhistorical in method, violently biased in opinion, and, worst of all, unfair and untrue in the implications which the reader is bound to see, and is seemingly intended to see, in the conclusions. These pages deal with the preliminaries of our entrance into the war, and President Roosevelt's conduct as the chief executive responsible for our foreign policy.

The following summary is, we think, a fair statement of what the reader is supposed to get from the Beard's rewriting of the history of 1936 to 1941:

The United States in 1936, though sympathizing with the victims of fascist aggression in Europe, was determined to stay out of the next war. But in 1937—using the prestige of his victory in the election—President Roosevelt "to the amazement of the country," so say the Beards, suddenly changed his position, denounced, without naming them, Germany, Italy, and Japan for bringing on "international lawlessness," and warned the country that we would not escape attack. When popular protest greeted his speech, he lapsed into silence, but nevertheless began to strengthen the Navy, got our neutrality legislation modified, and then proceeded with such plain acts of war as the destroyer exchange. Re-elected in 1940, he stated that his intention was not to make war abroad but to defend peace at home. Yet, in 1941, he was sending ever-increasing numbers of ships, planes, tanks, guns, to Europe, which he confessed might lead to war. This was followed by the Lend-Lease Bill, a law which "was an act of war," which had been preceded by the occupation of Iceland and the President's meeting with Winston Churchill, resulting in the Atlantic Charter. On October 27, 1941, the President informed the country that American ships had been attacked by the Germans. "Shooting has started."

First for the omissions in the foregoing ostensibly historical outline. There is no word in their account of the moral aspects of the war—the deep feeling throughout the country that fascist aggression was, most of all, an attack upon the basic religion and philosophy of Western culture, and therefore our own culture. Millions of Americans who did not wish to go to war felt that if Germany conquered Europe we should have to fight for our civilization. There is no word of the actual and now undisputed danger to the security of the United States, obvious to the President in 1937, obvious to the majority of Americans after the fall of France in 1940, now easily demonstrable by any analysis of history, but passed over by these historians. That the President's incitements to war such as the destroyer deal, the occupation of Iceland, Lend-Lease, might actually have been attempts to keep the war from America by preventing the collapse of Europe, is never even suggested in this recalled history. That the imminent conquest of England in 1940, if realized, would have left us with an inadequate navy and Japan at our back, unable to prevent infiltration and conquest in South America, unable to protect our lengthy coastline and our great cities of the seaboard (as all military and naval authorities agreed) is not so much as hinted, even for purposes of debate.

No, the clear implications of these pages are that Roosevelt, having been given a mandate to preserve the peace, discovered in his own mind a necessity for combat and, following the road Woodrow Wilson had traveled, plunged us into war. That a President who wished to keep the peace in 1932 to 1936 might discover by 1937, as it was his duty to discover, the might and will of Germany, and so begin to prepare the country against what could prove a disastrous war, has no recognition in these pages. Not what happened in Europe and in Japan, but what the President did, according to the Beards, brought us into the war. His defense was really offense. If he had left our head in the sand, neither Hitler nor Hirohito would have pulled our tail feathers. Let us suppose that there is an argument pro as well as con for this idea. But the Beards present no argument. They state, directly and by implications, a historical fact.

If this be history, historians will have to seek a more reputable name. The Beards, who have done so much for those who wish to know and understand the record of their country, should rewrite these dangerous and delusive pages immediately. They have a right to their personal opinions, but basic history is not based on partisan opinion; but upon a fair interpretation of ascertainable fact fairly presented. If they think President Roosevelt was personally to blame for forcing us into war, as many once thought President Lincoln was personally responsible for taking us into the Civil War by the relief of Fort Sumter, let them say so specifically and not by implication and by the suppression of evidence. They are not unscrupulous politicians making statements which no one expects to be supported, but scholars, and spokesmen responsible for the record of their country.

H. S. C.

Night Crow

By Theodore Roethke

WHEN I saw that clumsy crow
Flap from a wasted tree,
A shape in the mind rose up:
Over the gulfs of dream
Flew a tremendous bird
Further and further away
Into a moonless black,
Deep in the brain, far back.

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LETTERS TO THE EDITOR

What's in a Name?

SIR: A considerable amount of review space in various media has been accorded to the recently published Beards' "Basic History of the United States." The reading of the reviews, followed by the reading of the book itself, prompts me to write in sorrow as one who had once been an admirer of the Beards. This valedictory to a long and distinguished career as liberal historians is on the one hand painful and on the other dangerous. Accordingly, I should like to note a few aspects of this unusual publishing enterprise which have not been brought forth in any review that I have seen.

The front page review in *The New York Times Book Review* was typical. After due obeisances to the authors it spoke frankly of the Beards' strong isolationist bias in the three long chapters covering the period from the First World War to today. This bent comes as no surprise, having been visible in the authors' work increasingly in recent years. In this book it has become a dangerous warp.

The bias of the book is recognized by *The Times's* and many other reviews. It can be summed up in the following points: The Beards treat World War I as the creation of Wilson, and World War II as the creation of Roosevelt, between which two events they sandwich the era of "normalcy," from Coolidge to Hoover, interpreted as an era of social reform and progress. They conclude with a description of the home front in America which one might have expected to hear from Radio Berlin. It is a picture of a nation hanging on the ropes, economically demoralized, politically and economically regimented, its free enterprise destroyed, awaiting only the final catastrophic disaster of participating in some international coöperation toward a lasting peace.

Now on the last count, the charge against the Beards and their publishers and other distributors is that of trading upon an immense acceptance as liberal historians to foist *opinion* upon a great audience of people under the guise not merely of history but of *basic* history. (The potency of this word "basic" is of no slight significance either as advertising copy or as demagogy.)

The timing of this regrettable act and the extraordinary publishing procedures accompanying it further suggest that somewhere is the intent that it fulfill a function as a presidential campaign document. What are these "extraordinary publishing procedures?" That the book is published at 69c during the present political campaign is not in itself extraordinary. The picture alters when one considers that on November 3 it will be published in a $3.50 edition, which is announced as differing from the 69c edition only in binding and added illustrations and documents. This is obviously done in order to create a nominal basis upon which the Book-of-the-Month Club may give away as its September-October dividend what might be estimated at 200,000 copies of this de luxe edition. The timing of this fandangle, which in its combined operations may well place 300,000 copies of this book in circulation before the election, carries the strongest political implications.

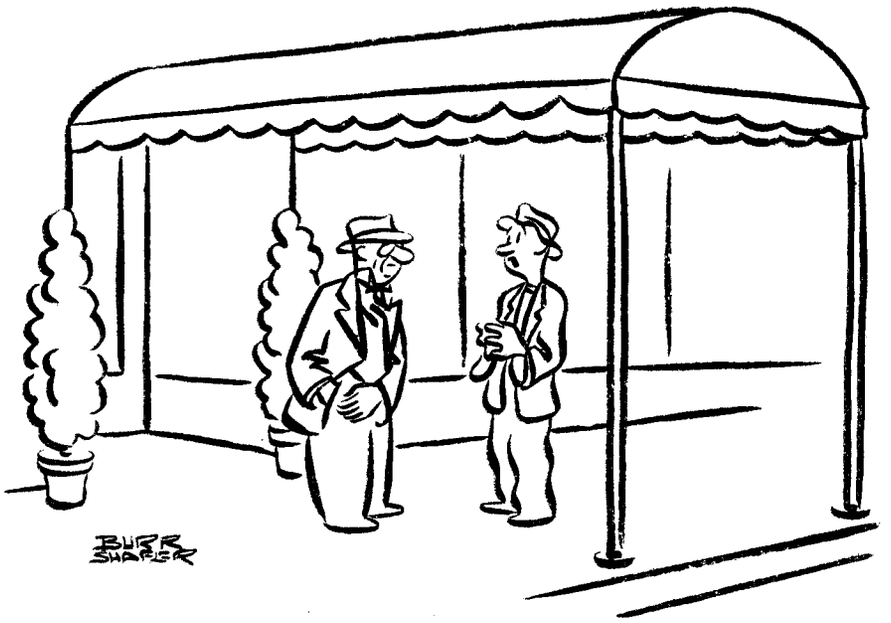
That the Beards had planned this book a long time ago, in conjunction with the New Home Library, is well known. This may be held to exculpate any or all of the parties involved from the "campaign document" charge. But does it? One way or the other, no one would deny the full right of the Beards to express isolationist opinions, or even to write a campaign document. The publishers and distributors have the right to sell and give away this book. *But no one of them has the right to name this product "Basic History."*

It is also worth noting that as one of the reasons for the high-powered distribution set-up the publishers and the authors have beaten their breasts over the great social service of making available to a mass public, at 69c, a history of the United States. In so congratulating themselves, they seem to overlook the able and fair-minded "Pocket History of the United States," by Allan Nevins and Henry Steele Commager, published in 1942 at 25c.

Many admirers of the Beards may be outraged by the suggestions of this letter. But I, and many others whom I know, are disturbed by this book and its potential for harm. And so-called "Basic History" from so impressive a source as the Beards, so ballyhooed, distributed by so powerful a combination of channels, reviewed so widely and sometimes reverently, and yet widely conceded to be shot through with bias, demands at this crucial time in domestic politics and international policies the most searching scrutiny that controversy can bring to it.

EDMUND FULLER.

New York, N. Y.



"Thanks, mister, I got dough, but say, buddy, could you let me have 9 points?"

SIR: You ask me to comment on Mr. Fuller's letter.

You know, though most of your readers may not, that there is hardly a book distributed by the BMC which is not objected to by somebody as pro-or-anti-communist, pro-or-anti-Negro, pro-or-anti-isolationist, pro-or-anti-German, pro-or-anti-Semitic, pro-or-anti-every-cause-on-the-calendar; with frequently diametrically opposite complaints on the same book. Under the circumstances, perhaps I am more immune than I should be to this type of letter. But his imputation that the Book-of-the-Month Club is playing politics in a roundabout way by distributing the Beard book is as far-fetched as most such communications.

Simmered down by himself, Mr. Fuller's final point seems to be the sentence he emphasizes by underlining—"But no one of them (publishers or distributors) has the right to name this product 'Basic History'."

The title of the book is the Beards' title, of course. There are many book titles, ancient and modern, that I myself should object to, if challenged, as being somewhat too ambitious for their contents. The kind of excited verbalism manifested in this letter, it seems to me, is about as sensible as the criticism often levelled at newspapers for not giving the entire detail of a news story in a headline.

HARRY SCHERMAN.

New York, N. Y.

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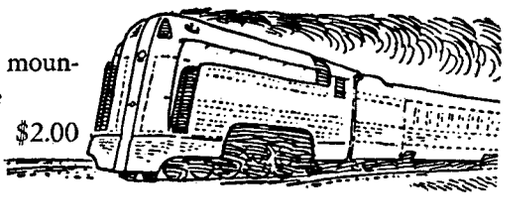

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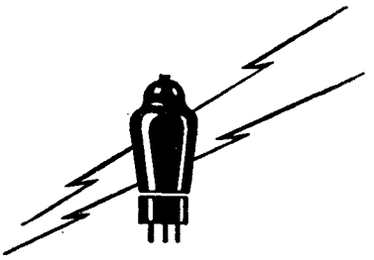

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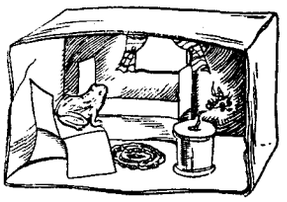

FIRST GRADE

BY ELEANOR FRANCES LATTIMORE

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BY KARENA SHIELDS

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TRADE Winds

A PERSONABLE night-club entertainer named Victor Borge, who bills himself as the "Unmelancholy Dane," has invented an inflation language which seems to be very much in keeping with the times. The simple key to Borge's scheme is that Something New Must Be Added. Words containing numbers, hidden or otherwise, are stepped up. Thus, "Wonderful" becomes "twoderful," "tooth" becomes "treeth," "benign" turns into "beten," and so forth —or fifth. Borge says that only a recluse now says anything like "I ate a tenderloin with my fork." The man in the know declares, "I nined an elevenderloin with my fivek." The inventor concludes his demonstration by reading a passage from "All This and Heaven Three" in the Tripleday Doran edition: "Ah," he breathed, mopping his fivehead, "you look twoderful threenight. You are my two and only. Won't you be my better three-quarters?" . . . Borge has a good act, but the night I caught it, his inflation psychology was in the ascendant. He stayed on twice too long. . . . Another great entertainer, Joe E. Lewis, is back in New York. Oh, for an author with the candor to match his opening line: "Ladies and gentlemen, I am working under a tremendous handicap tonight. I have no talent." . . .

IF ALL THE POST-WAR plans now being so earnestly formulated throughout the publishing industry were laid side by side, estimates Pete Howe, vice-president of Pocket Books, you would have a bewildering maze of ellipses, parabolas, and tangents radiating off to every point of the compass. Granted many of them are wishful dreams, defense mechanisms of an uneasy conscience against the too-soft business of wartime, enough of them have substance to presage important areas of conflict for both publishers and wholesalers in the next few years.

Everyone in the industry recognizes that there's a rude awakening coming the day the armistice whistles sound: that there'll be far less money tossed around for reading matter of every quality and description; that the battle for display space at the dealer's will be keener than ever, with all the products banished or curtailed by war back and fighting to be seen; that publishers who have rejoiced as erstwhile "dog" titles zoomed will be loath to accept the old status quo; and, perhaps most important, that there'll be far more competition from other forms of entertainment and relaxation (theater radio programs, television, travel to near and far, to mention just a few that will be after the customer's money from now on).

"What is the chief problem facing the wholesalers in the next few years?" Howe asked a leading New England jobber recently. "The publishers," was his quick and categorical answer. And he went on to say that, above all else, wholesalers are fearful of a flood of new publications, and of swollen printings far beyond any reasonable capacity of the market. Particularly he voiced his concern that there will be so many shoddy imitations of present publishing successes (he mentioned specifically picture magazines, digests, movie and confession books, and pocket-sized books) that the market will become glutted and everyone will suffer—publisher, wholesaler, and dealer alike. Howe believes that the demands of over ten million returning service men will eventually determine the success or failure of all the new publishing projects to win the blueprint stage. . . .

ROBERT HAAS, who reads at least two complete plays by Shakespeare every night before he goes to bed, discovered the following lines in Act Four, Scene Three, of "Antony and Cleopatra": "We'll beat 'em into bench-holes: I have yet roome for six scotches more!" . . . A tome I urge you to annex is F. P. Adams's "Nods and Becks" (Whittlesey House). . . . Blake Clark, who wrote that much-discussed piece on cigarette advertising for *Reader's Digest,* is the author of "The Advertising Smoke Screen," just published by Harper's. The agencies rate Clark somewhere between Hitler and Hirohito. . . . Did you know that the word "abecedarian" means "easy as ABC?" Dean McKeon of Chicago slipped it into a letter last week. It's very useful for silencing hecklers. . . . The parlor-game set, by the way, has revived the pastime of fitting odd words into sentences. Classic examples: One: Machiavelli. "My old man'll Machiavelli good pair of pants for ten dollars." Two: meretricious. "I wish yez a meretricious and a Happy New Year." . . . The *SRL* has purchased *Encore Magazine,* and will operate it as an independent enterprise. The *SRL* board and *Encore's* founder, Dent Smith, will edit the magazine together. They envisage a post-war circulation of a million a month. . . .

A. A. VAN DUYM'S ingenious window displays for Scribner's Book Store continue to be the envy of the competition. One bookseller nearby has adapted as his anthem, "Brother, Can You Spare Van Duym?" . . . Further up the Avenue, Gertrude Allen Green is performing similar miracles for the windows of the Chaucer Head Bookshop. I counted no fewer than fourteen people staring at her display for the Peter Arno cartoon book when I passed by. . . . There is nothing more beguiling to window shoppers than books intelligently displayed. Booksellers who complain that they cannot attract drop-in trade have nobody to blame but themselves. . . . Radio Station WHN is advertising its programs on wrappers of shirts washed by a string of Chinese laundries. . . . Judging by the way my shirts look when they come back from the wash, this would be the ideal place to advertise "Forever Amber." . . . The Empire State Bookshop reports that a drunk in that imposing edifice stepped into an elevator shaft and dropped thirty stories to the basement. When he landed, he shook his fist and remarked, "I shaid up, not down." . . . Edith Gwynn writes that a *New Yorker* editor was turned away by a Red Cross blood bank with a courteous "We want plasma—not asthma." . . .

A FRIENDLY TIP from the Columbia University Press: "John Tinnon Taylor's 'Early Opposition to the English Novel' is a book that every Womrath librarian ought to read, for it has a fascinating chapter on circulating libraries during their heyday in the eighteenth century. The modern rental library is frequently combined with a business in greeting cards, stationery, gifts, or cigars. In the early days, the most popular combinations were with millinery and patent medicines. In 1793 Hazard's Library at Bath advertised that it was well supplied with 'Dr. Waite's celebrated Worm Medicine in the form of Gingerbread Nuts.' Rental library books at that time gained added interest from the current practice of making marginal notations. We read of a novel in which a

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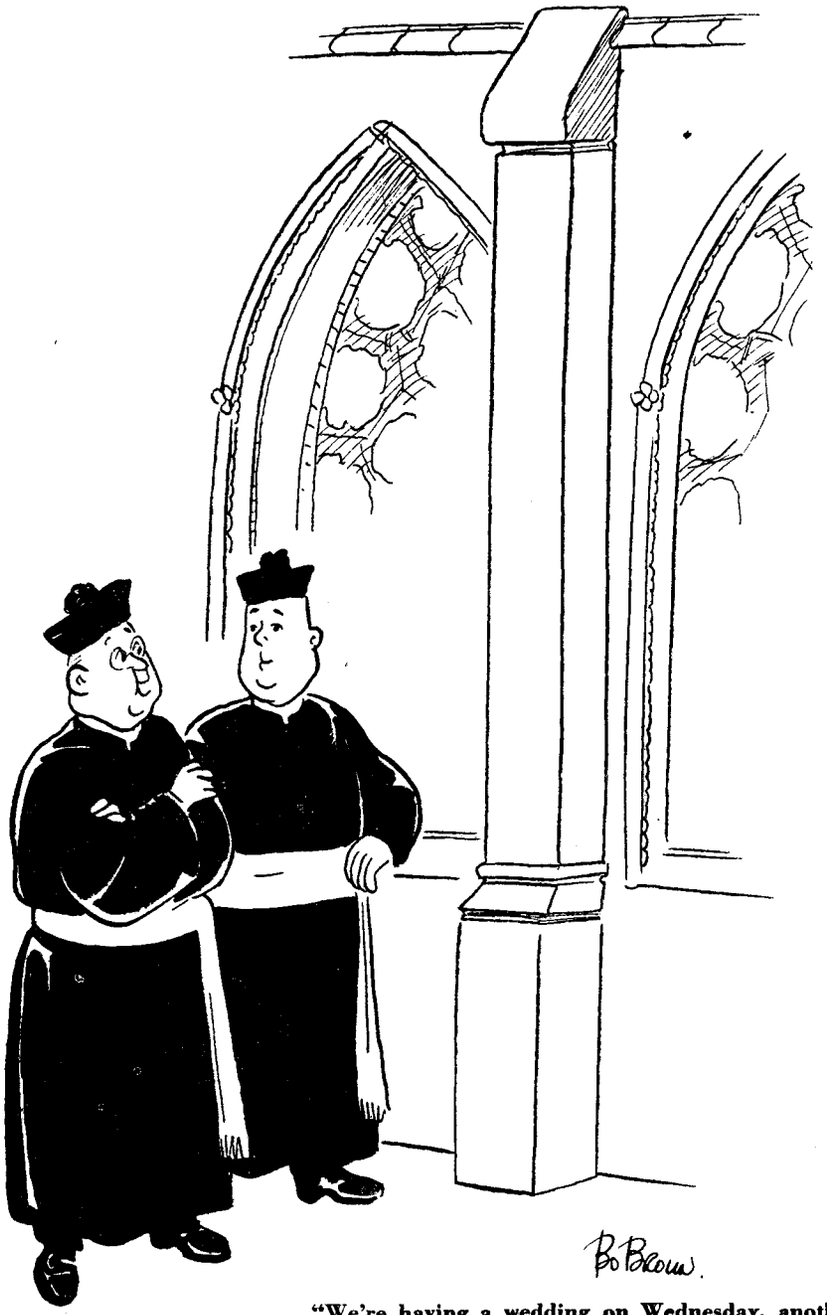

"We're having a wedding on Wednesday, another on Friday, and a double-header on Saturday."

young gentleman had sarcastically written, 'O!!!' beside every sentimental passage, but was pursued through the book by a young lady who had added each time 'Insulting Beast!' Because their chief stock-in-trade was the 'vile, contemptible novel,' the circulating libraries won widespread condemnation, and it was even suggested that they be curtailed by law. The Ladies Circulating Library of Boston tried to appease the intellectuals and the divines by describing the contents of the library on the title page of their catalogue as 'History, Biography, Voyages, Travels, Miscellany, and Poetry.' But the first section of the catalogue, which occupied eleven of the sixteen pages, was headed 'Novels and Romances'." . . .

GEORGE WHARTON PEPPER, in his newly published "Philadelphia Lawyer" (Lippincott), tells a poignant story of the days when Cal Coolidge was Vice-President. The Coolidges lived in the Willard Hotel in Washington. A fire alarm in the middle of the night brought every guest into the lobby, in a variety of negligees and fancy pajamas. Mr. Coolidge speedily surmised that there was no danger, and started to trudge back to his room. "Nothing doing," said the fire marshal. "Get back in that lobby." "You are speaking to the Vice President," said Coolidge with some dignity. "Okay then," said the marshal. "Go ahead." A moment later he called suspiciously, "What are you Vice President of?" "The United States," said Coolidge. "Come right back down here," ordered the marshal. "I thought you were Vice President of the hotel."

BENNETT CERF.

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BY Noel Coward

To entertain war-weary men in Mediterranean hospitals and rest camps, Coward brought his talents, the most versatile in England. To his *Middle East Diary* he has brought the inspirational quality of *In Which We Serve*, and the wit of his *Present Indicative*. There are vignettes: of General Eisenhower, "tough-mannered" and suspicious of flattery, of Lord Mountbatten, Bea Lillie, and Somerset Maugham... hilarious mention of that Habbaniyah concert where the "bloody little dicky birds" almost stole his show, as well as stories and anecdotes which clearly show the sincere emotion which every plucky soldier inspired in Coward wherever he met him.

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DOUBLEDAY, DORAN

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Strictly Personal...

THE M. P. A. AND AMERICAN IDEALS

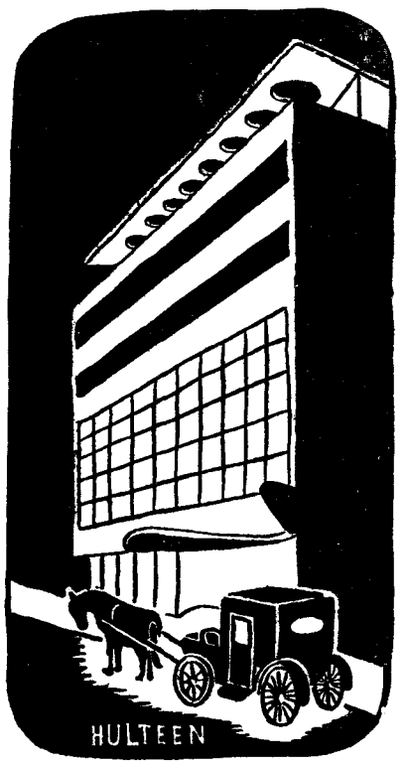
I DO not know how closely the Los Angeles daily press is read, in the Kremlin, but I like to think of Joseph Stalin, pausing in the composition of orders of the day, to marvel at the news that there has been formed, in the motion-picture capital, an organization whose purpose it is to counteract the "growing public impression that the industry is dominated by crackpots, radicals, and communists." For unless the Marshal is a more astute analyst of American films than are the people I meet at Hollywood dinner-parties, he would be hard put to discover the basis of this "public impression" and the necessity for a crusade to counteract it.

Yet that is the alleged raison d'être of the recently-organized Motion Picture Alliance for the Preservation of American Ideals. This impressive appellation is the working title of a small group of motion-picture executives, directors, writers, and actors, who find themselves "in sharp revolt against a rising tide of communism, fascism, and kindred regimes." But a careful examination of the activities of the M. P. A. (as it is more familiarly known) fails to reveal any concern with the menace of fascism, either at home or abroad, or any enthusiasm for the attainment of our democratic war and post-war aims.

On the contrary, the public pronouncements of the more active members of the M. P. A. are modelled strictly along orthodox Red-baiting and witch-hunting lines and echo the familiar accents of the Dies and Coudert Committees; and one need not look far below the surface to discover that the organization and its leading spirits are deeply tinged with isolationism and anti-unionism and—off the record, of course—with strong overtones of anti-Semitism and Jim Crowism.

In a careful and exhaustive analysis, a research committee of Hollywood workers has disclosed striking parallels between the utterances of M. P. A. spokesmen and those of America Firsters, Bundists, and the defendants in the Washington sedition-conspiracy trial; and though the M. P. A. has repeatedly declined to substantiate its vague charges with a bill of particulars or to hold a public meeting and face its challengers, it has sent speakers to organizations closely identified with the America First and anti-labor movements. Further, though the M. P. A. has declared itself non-political, its leaders played an active part in the recent attempt to return to Congress, John M. Costello, a notorious enemy of labor. And—to round out the damaging evidence—Howard Emmett Rogers, orator extraordinary of the M. P. A., happens to be the former head of the Screen Playwrights, a company union which fought bitterly the attempts of the Screen-Writers' Guild to organize Hollywood writers and which was finally overwhelmingly defeated in a shop-election, ordered by the War Labor Board.

To persons not connected with the motion-picture industry, all this may seem a tempest in a teapot. But it is not so. The motion-picture, cast as it is in a highly dramatic mold and making a simultaneous auditory and visual appeal, is today, for better or worse, the most potent medium in existence for coloring the emotions and shaping the attitudes of the world's population. The really creative people in Hollywood, of whom there are many, are aware of the responsibility that this imposes upon them. But narrowly channeled, as they are, in choice and treatment of subject-matter, by the taboos imposed by censorship boards and the Hays organization, by the unremitting strictures of the Legion of Decency and other pressure groups and (as I have pointed out before, in these columns) by the economic and political bias of the powerful reactionaries who, in the main, dominate the industry, they have had a tough, uphill fight in their efforts to improve the quality and widen the scope of their product. They are now confronted by a new threat of pressure, both from within and from without. Sam Wood, president of the M. P. A., has talked of conducting an "educational campaign" which may involve "going to the head of a story department" (in other words, censoring story material at its source); and Mrs. Leila Rogers, another M. P. A. spokesman, urged those present at a meeting of the Americanism Defense League (read "America First"), to write to any "offending" producer and "tell him you want him to leave your mind alone."(!)



Fortunately, there is a fine militant spirit abroad, among Hollywood workers and they are not taking this lying down. More than a thousand of them turned out for a rousing meeting called by seventeen of the industry's guilds and unions. There were many good, hard-hitting speeches by well-known writers, directors, producers, and technicians. Walter Wanger succinctly expressed the prevailing sentiment when he said: "I agree with the M. P. A. that dangers threaten America; but there our agreement ends. I don't think that those dangers can be identified by catch-words such as 'Communism.' The real threat to America is disunity—disunity between America and her Allies; disunity within America between races, classes, creeds. I think their organization stimulates such disunity." And a labor leader, alluding to the grandiose title of the M. P. A., brought down the house by declaring that "when a fellow wraps himself in the American flag, it's usually because he's afraid of being caught with his pants down."

Out of this meeting has grown a movement toward a permanent organization of motion-picture workers, pledged "to fight in every lawful manner, any group or individuals, by whatever label, within or without the country, seeking illegally to overthrow or destroy the United States Government, the American Constitution or our democratic way of life."

It is a fight that concerns everyone who is interested in that way of life, and, more particularly, everyone who believes that freedom of expression in the arts is essential to the preservation of democracy. For tens of millions, the motion-picture is all the art, all the drama, all the literature there is. No thinking person can afford to be indifferent to the influences that shape it.

ELMER RICE.

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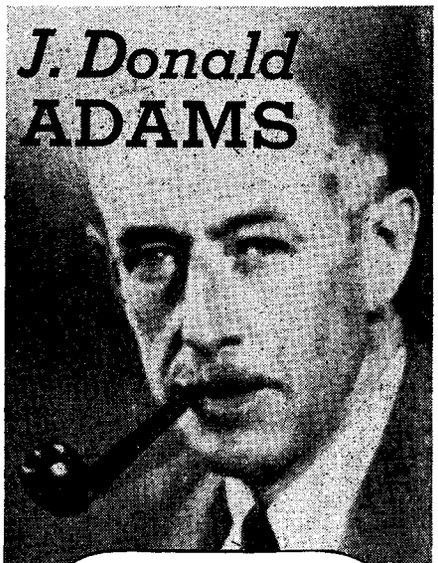

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The Viking Press $2.50

THE SHAPE OF BOOKS TO COME

Monsters and Monstrosities

FOR LOVE ALONE. By Christina Stead. New York: Harcourt, Brace & Co. 1944. 491 *pp.* $3.

Reviewed by BEN RAY REDMAN

CHRISTINA STEAD is a novelist of considerable reputation, who has been called original by Rebecca West and extraordinary by Clifton Fadiman; and it is enough to read "For Love Alone"—the only book of hers that I have read—to be persuaded that the quoted adjectives were employed aptly. Miss Stead is original, and she is extraordinary, but she is also, at least in this new novel, pretentious, turgid, strained, fantastic, and even silly. Her gifts, which are manifest, include imagination, eloquence, insight, and great verbal ingenuity; but these gifts are undisciplined by common sense, uncontrolled by a sure artistic intelligence.

"For Love Alone" is the story of an Australian girl, born into a nondescript household in a Sydney suburb, who is obsessed by dreams of love and marriage, and who, having focused her yearnings upon a single masculine object, proves by indomitable obstinacy that she has the courage of her desires. Teresa Hawkins is the pursuing female, Jonathan Crow is the object of the chase. Teresa, when we meet her, is eighteen and an apprentice schoolteacher: Jonathan, master of arts, with a travelling scholarship to a London university in his pocket, is twenty-three. He is also the leader of a discussion group, in which he holds forth, to the shuddering delight of his female auditors, with studied cynicism and a show of wisdom. Teresa shudders even more delightedly than her fellows, and she also burns with a flame that is not to be denied. It is denied, however, for some five years, and when something, if not enough, is finally done about it, Jonathan takes no part in the doing.

To her first declaration, his response is provocative but indecisive, and when she advances he retreats in haste. Finally he retreats as far as London, on the magic carpet of his scholarship, leaving her to burn in the land down under while he teases her with letters. But Teresa scrimps and starves for three years, until she has saved enough money to follow him to England, where she again throws herself at what Victorians would have called his head. Again Jonathan dodges and fobs her off, until at last, long after the reader's patience with both heroine and narrative has been exhausted, she sees him for what he really is—a writhing mass of frustrations, mean hates, and petty deceptions, a cheap sadist, a thoroughly contemptible creature—and turns from his rebuffs, albeit even then a trifle reluctantly, to the warm and waiting arms of an American business man, by name James Quick, who is ready to give her all the love to which even the most ardent woman could decently lay claim. However, she soon finds that the satisfaction of her "great desire" makes her "more restless and energetic than before." Her eyes and thoughts go to another male the nearest available. "There was honey in his thighs and new-pressed unfermented wine in all of him; and mad with love, she sucked them both into her eyes, only then understanding the love of man." By the simple act of being unfaithful to her first lover Teresa feels that she has realized herself, that she has at last succeeded as a woman. And, much to the reader's embarrassment, it is obvious that the author agrees with her.

> She did not want to repeat the night in Oxford but she wanted him to carry it with him forever. It was for her a foray from which she brought back milk and honey for her own affair with James. She wanted to possess Quick too, to grasp him and weave him into herself cunningly, by practising the arts of love in every form. She had learned from Harry and made up her mind, if the chance came, to learn from others "I know only one commandment *Thou shalt love.*"

Here, then, is Miss Stead's plot and a couple of samples of her prose; to which another, somewhat longer sample may be added, as a specimen of her frequently overwrought style. Teresa has taken Jonathan walking hopefully, in a place much frequented by lovers. It seems that her hopes may not be wholly vain, when—

> At that moment they both heard two loud smacking kisses from the bushes on the right. She came up and sat close beside him, close to him. A murmur came from the bushes. She looked closely at him and laughed. In his embarrassment and fright, he was repelled. He saw all the cheap couples before and after who had used this glade, the clums; sitting side by side, the girl waiting for a kiss, the fumbling, it was not for that that he had come out. He jumped up with a guttural cry, turned his back on the girl and broke out of the ring of shrubs with a fierce, forward thrust of the shoulder and stood, full of spleen and shame in the smudged darkness of the hillside, visible in the shade, silent and crouched as a night bird haunting the dust of a lonely road.

A Frenchman has remarked that it is difficult to write of foolish things without foolishness. He might have said, with equal truth, that it is difficult to write of monsters without mon

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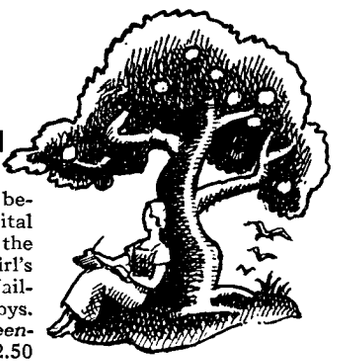

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strosity; and this is a difficulty that Miss Stead has not surmounted in writing of Teresa, who is a monster of folly, and of Crow, who is a monster of unpleasantness. Her hand has been dyed by the stuff it has worked in; and she has even persuaded herself, apparently, that Teresa is a typical young woman whose history is typical, for when, at the last, she has Teresa say, of her relationship with Jonathan, "It's dreadful to think that it will go on being repeated for ever, he—and me! What's there to stop it?", we are sure that the author is standing back of her heroine's thought as well as back of her grammar.

For my own part, it would be more difficult to persuade me of Teresa's typicalness than it would be to make me believe that all the bus conductors in New York speak Urdu and that seven out of eight Hollywood producers make a practice of sleeping in their shrouds. The girl is what I have called her: a monster. Which is not to say that an author should not write of monsters. Of course, he should, if he so chooses. But he must not be taken in by them; he must not let his talents be deformed by association with them. In "For Love Alone" Miss Stead's conspicuous talents exhibit almost as many unfortunate warps and twists as does the perverted character of Jonathan Crow, almost as much folly as is displayed by Teresa herself. And there are inconsistencies of character and action in this novel which suggest that the final draft is cluttered, here and there, with vestigial remains of other versions.

ANSWERS TO LITERARY QUIZ

1. John Ridd and Lorna Doone, in "Lorna Doone," by William Blackmore.
2. Bathsheba Everdene and Sergeant Troy, in "Far From the Madding Crowd," by Thomas Hardy.
3. Don Juan and Haidee, in "Don Juan," by Byron.
4. Jane Eyre and Edward Rochester, in "Jane Eyre," by Charlotte Brontë.
5. Martin Arrowsmith and Leora Tozer, in "Arrowsmith," by Sinclair Lewis.
6. Matt Burke and Anna Christie, in "Anna Christie," by Eugene O'Neill.
7. Mabel and Frederic, in "The Pirates of Penzance," by W. S. Gilbert.
8. David Copperfield and Dora Spenlow, in "David Copperfield," by Charles Dickens.
9. "Romeo and Juliet," by William Shakespeare.
10. Abel and Rima, in "Green Mansions," by W. H. Hudson.

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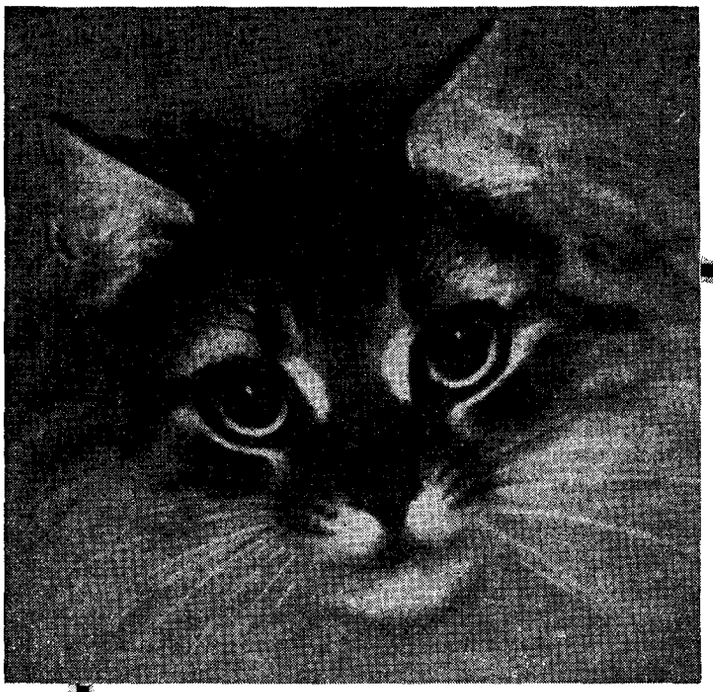

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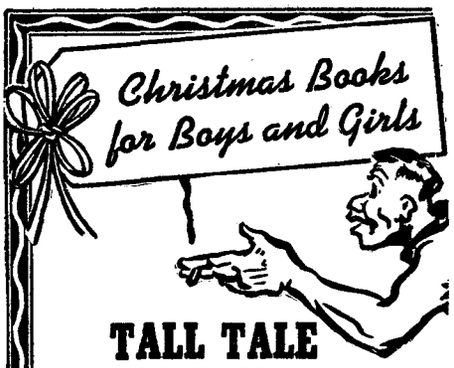

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WARS ARE MADE IN CLASSROOMS

(*Continued from page* 8)

cational standards and opportunities in the several states. But we recognize that inadequate or defective education in one part of our country is the concern of every other part, for it contributes to the climate of our national attitudes and habits. The same thing is true on a worldwide scale. It is a mistake to think that people fail to understand one another merely because they speak in different tongues. Far more critical is their misunderstanding of the aims and purposes, hopes and fears of other peoples.

How shall our concern for the education of other peoples be expressed? We know by this time that we cannot issue directives even in our own land and hope through them to make people understanding, friendly, and coöperative. People must work these things out for themselves. Nations must work these relationships out for themselves just as truly as children must. We cannot affect the education in other countries by sending American teachers as missionaries to those countries. We can only antagonize them by being dogmatic or authoritarian.

Moreover, we, too, have many things which we can learn from other peoples. We may dislike the British sense of superiority, but certainly they have developed self-government and respect for each other's opinions to a degree which we have not. We may have no use for the Russian attitude towards religion or private enterprise, but the Soviets have much to teach us in the matter of race relations and coöperative effort. We may not care for the penny-pinching of the French shopkeeper and housewife, but the French have much to teach us in a logical approach to major problems. We certainly would not care to have the standard of living of the Chinese, but they have much to teach us in attitudes towards life.

There are many lands in which there never has been much schooling and where such schooling as did exist was largely for the benefit of economically, politically, or socially preferred classes. The schools of the Axis powers have been made into engines of combustion through preaching of hate, aggression, destruction, and chauvinism. How can we hope for peace to endure while the force of ideas is devoted to such things? How can we hope for peace if nothing is done to break the cycle of authoritarian classrooms turning out every year around the world millions of little robots ready to accept authority on any terms, for any miserable little promise of reward—and millions of little bullies ready to play the authoritarian in home, in schoolroom, in industry, in scholarship, or in government?

The very peace of the world requires an agency which will devote itself to schools. It must ultimately be in a position to set standards of education which will aim at developing attitudes that are creative and coöperative, and tend to discourage those which are aggressive and destructive. It should immediately be in a position to give expert advice in the organization of school systems. It should provide pilot plants in the form of schools for administrators and teachers and experimental teaching—not dedicated to any educational pattern but open to the influence of proven educational practices from all parts of the world. Such an international education agency should encourage the spread of educational ideals and tested techniques.

It is important, too, that there should be a section which will work on the elimination from textbooks of matter tending to arouse international animosities. The Scandinavian nations pursued this course with success. The effort of the French and Germans during the Weimar Republic days failed. It was crushed between the Hohenzollern-trained teachers of Germany and the nationalistic aggressiveness of the French government. As I. L. Kandel, one of our leading authorities on comparative education, has said, "with history taught from the militaristic point of view, it virtually becomes impossible to cultivate the ideal of international understanding and coöperation which should be the foundation on which enduring peace must rest." Only a world movement can bring disarmament of the schools, just as it is only a world movement that can assure disarmament of military forces. No peace plans can be complete, therefore, without the establishment of an International Office for Education.

The school can be a strong source for the spreading of ideas, an effective medium for the development of good attitudes and habits of life. If it remains an instrument of competitive nationalism, more wars will be made in classrooms. Sooner or later the world must accept the school as a fundamental instrument for international appreciation, collaboration, and good will. Why not now—now before we get involved in the passions, prejudices and power-drives which must lead to another holocaust?

James Marshall, a frequent contributor to SRL, *is a member of the New York City Board of Education.*

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The Phoenix Nest

CHRISTOPHER MORLEY, the Old Mandarin of the Middle Kingdom and points adjacent, adjures me:

> Yes, godamercy, let's hear something about your Heydrick . . . and while you're advertising for infoes, learn or lesson me something about Anthony Brewer, him I reckon also to be of 17th centy, who wrote what I set next to Waller's Girdle among the prettiest midriff poems. Imagine, the average reader wdnt even know what is a busk-point! Here's what Anthony Brewer wrote about it:

HIS MISTRESS'S BUSK-POINT

The Gordian knot, which Alexander great
Did whilom cut with his all-conquering sword,
Was nothing like thy busk-point, pretty peat,
Nor could so fair an augury afford;
Which, if I chance to cut, or else untie
Thy little world I'll conquer presently.

And therewithal he sends me a missive from "a sculptor lady who wants to know the name of the Keats Society if there is such—I know naught i' the matter, canstow mention it in the Nest and set the poor sculptress aboard the traffique?"

The only J. Keats in the telephone book has the cryptic legend after his name "mongrmg," though Sidney Keats is a lawyer! In the "World Almanac" I note the Walt Whitman Society run by my friend, Fred R. Jones at Oceanside, and out in Missouri there is Cyril Clemens's Mark Twain Society. Who knows about any Keats Society? I see by my scrapbooks that I once read a poem at the Keats Centenary, February 23, 1921, at the Authors Club. John Erskine then delivered the address, and he may know about a Keats Society. There was a Committee for the Keats Memorial House Fund, F. L. Babbott Chairman. Mr. Morley was a member of that Committee, as was the late Don Marquis. Miles M. Dawson was the Treasurer of the Fund, which was designed to preserve Wentworth Place at Hampstead where J. K. wrote both versions of "Hyperion," four of the five great odes, "The Eve of Saint Mark," "La Belle Dame Sans Merci," etc. The proposal was to restore the house to its original form, and so forth, and to place in it Sir Charles Dilke's valuable Keats collection. God help me, so the years run, I have completely lost track of what happened! And did the house, if restored, survive the many bombings of London in this war?

The sculptress of whom Mr. Morley speaks has also written to me sending a circular about her Keats plaque. It is the only portrait plaque of Keats modeled from a copy of his life mask made by Haydon when Keats was twenty-one. Certain college teachers are recommending it as a poetry prize (an excellent idea, for who more pure a poet than Keats!) and others like it for Christmas gifts.

As for Chris's comment on "Heydrick," that was a misprint. The name was Thomas Heyrick, and Earle Walbridge (whose middle name turns out to be Francis, a good literary name, from Bacon to Thompson!) comes to bat with a bingle on that score, as follows:

> He was a grandson of Thomas Heyrick (or Herrick), elder brother of Robert Herrick the poet. He received his M.A. from Peterhouse, Cambridge University, in 1675, and became the curate of Market Harborough, Leicestershire, where he is buried. In 1671 he was among the contributors of Cambridge verses on the death of Anne, Duchess of York, and in 1691 he dedicated his "Miscellany Poems" to the Countess of Rutland. He was also the author of "The New Atlantis; a Poem in Three Books," and a rather dull Pindaric, "The Submarine Voyage."

I surrender the remainder of the *Nest* this week to Amanda Benjamin Hall, one of our leading poets, who lives in New London, Connecticut. Here is her (specially contributed, I am proud to say)

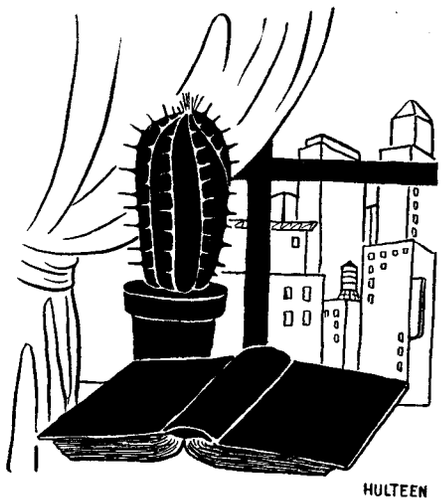
JOHNSON'S BOSWELL

Through the Hebrides

When will these doughty travelers end
Their slow and ceremonious tour?
With touching pride James brings his friend
To meet the Scots, so plain and dour,

And, self-forgetful, little dreams
He limns himself, a courier able
To cloak with artifice his schemes
To find the doctor bed and table,

Out of a worship that assumes
His paragon rates keys to cities.
"Show him your castles and your tombs,
And he will show you what a wit is!"



HULTEEN

He says, in sum. His anger flames
Each time the doctor's pithy lore
Meets barren minds, naming no names,
As pearls are sometimes cast before.

Plagued by nostalgic thoughts of home,
("Never was I so long of hearing
From my dear wife . . .") he yet will roam
The wind-swept isles, however wearing,

In this high cause. Now gay the road,
And now they look on Kenneth Leal
Hanging in chains, a mouldering load,
Whose prank was robbery of the mail!

James dreads the itch, and shrinks from scurf
Of native skins, his own much thinner,
As down they sit in huts of turf
For lack of a genteeler dinner.

How fortunate the doctor's guide
Lived to forget those taverns greasy,
Whose verminous beds the knowing hide
Abhorred on sight, the queer and queasy

Rebellion of a stomach riled
By most foul fare— O delicate shock—
The roads so rutted and the wild,
Rough passage on the stormy loch!

Remembering, instead, the burr
Of Lairds who sent their private shallops
For Boswell's lexicographer,
And fed the guests on minced beef collops,

On venison pasty— artful dish—
On sillabub and roast kid's meat,
The talk as fine as man could wish,
And porter drunk round fires of peat,

When those who watched the chimney sparks
Saw reason jetting like a geyser,
Beauty and truth in his remarks
Engagingly prefixed with "Why, Sir—"

Dunvegan's rock, the wild cascade
A stone's throw from the castle door . . .
Such memories could scarcely fade,
Stout as the horn of Rorie More!

MacQueens, MacDonalds and MacLeods,
And sagas that their sires had taught them,
Ladies and Lairds long in their shrouds
And clannish wars and those who fought them!

The stormy sea-gulls wreathing Coll,
Skies leaden or as bright as barley,
The Isle of Sleat beneath a pall
Of mist—the legends of Prince Charlie . . .

And "Bozzy" missing wife and child
Notes ever in his careful journal,
"The weather chill," "the weather mild,"
Cracking each nut to find truth's kernel,

By wavering candle-light, 'twixt sun
And sun, the room grown cold and colder,
His idol fast asleep . . . *Well done,*
Young man—the world stands at your shoulder!

AMANDA BENJAMIN HALL.

—Thanking Miss Hall!

WILLIAM ROSE BENÉT.

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Four Short Novels

THIS MAN AND THIS WOMAN. By Katharine Brush. Philadelphia: The Blakiston Co. 1944. 280 pp. $2.

Reviewed by SARA HENDERSON HAY

KATHARINE BRUSH'S volume is a collection of four short novels. Written in her brisk, reportorial style, smacking faintly of the glib patois of highly-paid advertising copy, they have as their background the fabulous world of New York cafe society and the Station Wagon set, peopled by the blase, glittering sophisticates whose comings and going hold such fascination for the readers of syndicated Broadway Chatter columns in small town newspapers.

Miss Brush has, I think, deliberately aimed her stories at an audience which will swallow her incredible characters whole. These characters are all typed, exaggerated, unreal as personalities in movie magazine interviews. In her engaging autobiography, "This is On Me," published some years ago, Miss Brush poked sly fun at herself for these very tricks, but she continues to reel her stories out, and they continue to wow credulous housewives and young girls yearning for "glamor" from here to Keokuk.

The principal characters in these four short novels are women: Harriet Lansing, super-cynical, super-successful, ruthless career woman; Nancy Avery, small town housewife who hungers for the glitter of New York night life and who is ensnared by its intrigues; Sheila Barbour, unscrupulous sophisticate who almost succeeds in breaking up her friend's marriage; Alison Sherman, divorcee who clings to the memory of her fascinating but ne'er-do-well ex-husband and tries to build up his image in the mind of her young son as a noble and heroic figure. This particular story, "Woman Not Alone," verges pretty well on the sentimental and mawkish. The scamp of an ex-husband goes off to the wars to become a real hero because Biff, who is seven and too, too impish and delightful and solemnly precocious, believes in him. The last story is the chronicle of the turbulent life and loves of Margery Cowles, divorcee, who reminisces over a collection of charm bracelets, recalling what each trinket represents to her.

These are frankly manufactured, woman's magazine stories, and as they have all appeared in the pages of *The Red Book* and *Good Housekeeping*, would seem to have served their purpose. To put them into a book is a bit like trying to immortalize yesterday's omelette.

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—Orville Prescott, *N. Y. Times*

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—*The New Yorker*

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—*Chicago News.* $2.50

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United Through Books

A PHRASE that is adopted as a slogan and repeated over and over again often loses its meaning. It is important that the Book Week slogan for 1944, the most "meaningful" one that we have ever selected, should keep its significance, its vitality in the minds of each and every one of us, not only through Book Week but through the duration of the war and on into the world that will follow the peace. We must "think the words" objectively as they relate to people and to things that are within the circle of our own horizon. To this reviewer they conjure up mind-pictures of children and their books. Of a young German girl in the Children's Room of an American public library, reading alternately from the German and the English editions of "Heidi," looking up to explain happily: "This Heidi I know always in German. Reading so I learn my English." Of a little Russian boy at a story hour down on the lower East Side who listened with quite obvious and growing disapproval to the telling of a Russian folktale. When it was over he said clearly, while the other children listened, fascinated: "My mother tells me that story in Russian, and when she tells it she does not just *say* the song, she *sings* it!" There was, of course, folk-music for the verse in the story, but how was the storyteller who knew only the English translation to know that? Of a group of very small boys and girls of six different nationalities gazing intently at a picture book that was made by two artists who trace their inheritance to Norway, Italy, and France. Of a roomful of Spanish fathers and mothers with their families watching with deep enjoyment the playing in Spanish on a tiny puppet stage of the wooing of the charming cockroach, Martina, by Perez, the royal mouse. How quickly these things break down the barriers of race and language only those of us know who have shared books and pictures and music with all sorts and kinds of children. It is all part of what Wendell Willkie called "the great franchise of the mind, the universal franchise that is bound neither by color nor by creed, nor by social status." To help win this franchise for the children is part of our responsibility in this Book Week of 1944.

Then there is the "common denominator" of laughter. Children who have chuckled over the pranks of the Italian Pinocchio, over the kindly, clumsy efforts of Osmo, the Finnish bear, over the sly, clever doings of the French Reynard must feel more friendly, more informed toward the country that produced them. We must remember, too, to choose both the old and the new in books to give them this sense of "one world." In the new this year there are excellent values. The editors of children's books have done a thoughtful and, generally speaking, a highly successful job. There are fewer books, but their individual rating is high. The planning and printing of picture books shows how effective they can be when they are made under a war economy. The format of books for older boys and girls shows, in some cases, a definite improvement over the heavier, more elaborate books of the past. New artists and writers have emerged and their debut is marked by good printing and attractive make-up. In order to make the wisest choice grown-ups need to look, to read, to enjoy. It is not enough in this critical year to take the word of someone else. Our choice for a child this year may mean much more than just "something to read." It may mean new thoughts, new visions, new understanding. The end of this war will bring a new era and its story will be written by the children of today. Their equipment, their spirit must be as strong and as invulnerable as we can make it. With the "United through Books" we might take as our slogan the words of a great American who said:

"Open the books, if you wish to be free."

MARY GOULD DAVIS,
Children's Book Editor.

Picture Books

IN THE FOREST. Story and Pictures by Marie Hall Ets. New York: The Viking Press. 1944. 46 *pp.* $1.

THE creator of Mister Penny gives us a book this year that all good booklovers should present to the youngest child in the family. Like "And To Think That I Saw It on Mulberry St." and "Magic Michael" it is exactly the sort of adventure that a child would imagine with no effort at all and with that rare and precious humor that so seldom survives childhood.

David, in a paper hat and with a new horn, went to walk in the forest. First he met a lion who, after he had combed his hair, wanted to come along. Then he met two baby elephants and two brown bears who were sitting under a tree counting peanuts and eating jam. They decided to come. Then he met a kangaroo family—father, mother, and baby. They came along, too. Then he met an old gray stork. Then two monkeys who had beautiful new suits and hats concealed in a hollow tree. They joined the procession. Then he met a rather timid rabbit who was, however, reassured when he saw how nice everyone was and what a good time they were all having. They played London Bridge. They had a picnic. They played Hide and Seek. David was "It" and closed his eyes to count. When he opened them the animals

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had all gone. Dad was there in the forest and it was time to go home.

So I called to them as I rode away.
"Goodby!", I said.
"Don't go away! I'll hunt for you another day
When I come for a walk in the forest."

It is a long, slender book printed on ivory paper. Think of getting such a book for only one round silver dollar!

M. G. D.

THE MAGIC MONKEY. Adapted from an Old Chinese Legend by Plato and Christina Chan. New York: Whittlesey House. 1944. 50 *pp.* $1.50.

The early part of the famous legend of the Stone Monkey with strong, humorous, interpretative drawings by the gifted artist who last year drew The Good Luck Horse.

MAGIC MICHAEL. By Louis Slobodkin. New York: The Macmillan Company. 1944. 47 *pp.* $1.50.

A picture book that will bring joy to the hearts of young and old. Michael has a magic that can turn him into anything, but he decides in the end to remain a little boy.
Reviewed in the SRL *for September 23.*

LULLABY; WHY THE PUSSY-CAT WASHES HIMSELF SO OFTEN. Adapted by Josephine B. Bernhard. Illustrated by Irena Lorentowicz. New York: Roy Publishers. 1944. 24 *pp.* $2.

An old Polish folktale with unusual illustrations in full color.
Reviewed in the SRL *for June 10.*

PRAYER FOR A CHILD. By Rachel Field. Pictures by Elizabeth Orton Jones. New York: The Macmillan Co. 33 *pp.* $1.50.

Rachel Field's prayer for Hannah with a title page and illustrations in full color.

ALL ABOARD, WE ARE OFF! Story and Pictures by Nura. New York: The Studio Publications. 1944. 38 *pp.* $2.50.

Enchanting pictures in color and a story that tells of the Apple Woman who takes the children on a voyage in an airplane. A Christmas present for the whole family.

GEORGIE. By Robert Bright. New York: Doubleday, Doran. 1944. 44 *pp.* $1.25.

Many pictures printed in dark blue ink and an amusing text tell the story of a very appealing little ghost named Georgie. He isn't in the least frightening.
Reviewed in the SRL *for October 21.*

THE FRIENDLY ANIMALS. By Louis Slobodkin. New York: The Vanguard Press. 1944. 26 *pp.* $1.50.

A large picture book printed in red, blue, and black that pictures the animals familiar to little children as they really are.

BABY BEARS; A TRUE STORY. Translated from the Russian of E. Charushin by Marguerite Rudolph. Illustrated by George Korff. New York: The Macmillan Co. 1944. 40 *pp.* $1.

A book for even very little children with amusing drawings in sepia.
Reviewed in the SRL *for May 13.*

ANGELO THE NAUGHTY ONE. Story by Helen Garrett. Pictures by Leo Politi. New York: The Viking Press. 1944. 40 *pp.* $2.

An amusing picture book that tells of a Mexican wedding and of Angelo who did not like to take a bath.

RED LIGHT, GREEN LIGHT. Written by Golden MacDonald. Illustrated by Leonard Weisgard. New York: Doubleday, Doran & Co. 1944. 39 *pp.* $2.

All city children will recognize the Stop and Go signals in this book. It is like an oldfashioned primer of information excepting the drawings in sepia with a touch of bright red and green. They are unusual.

THE PARK BOOK. By Charlotte Zolotow. Pictures by H. A. Rey. New York: Harper & Brothers. 1944. 35 *pp.* $1.75.

A gay picture book with a friendly, rhythmic text that tells of a day in a city park that looks very much like Washington Square.

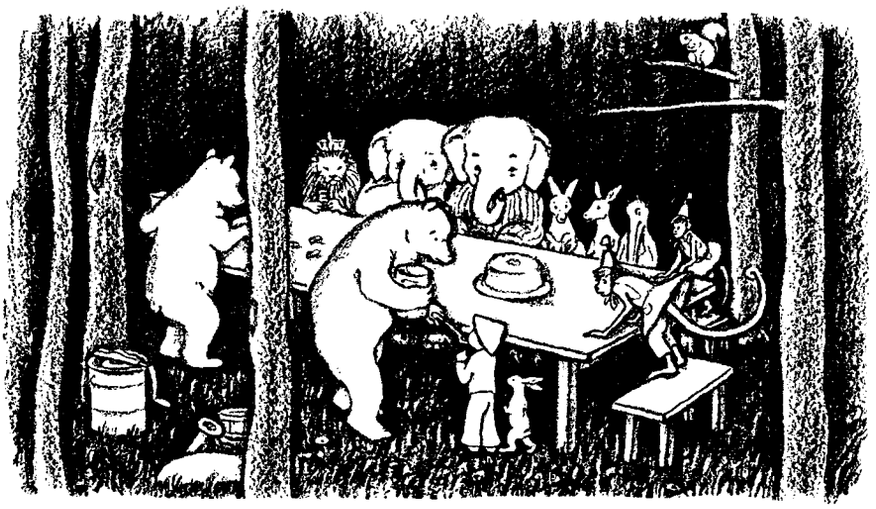
YONNIE WONDERNOSE. By Marguerite de Angeli. New York: Doubleday, Doran & Co. 1944. 40 *pp.* $2.

A picture story-book of a little Pennsylvania Dutch boy.

Folk and Fairy Tales

THE GREAT QUILLOW. By James Thurber. Illustrated by Doris Lee. New York: Harcourt, Brace & Co. 1944. 54 *pp.* $2.

HERE is a book that is sheer joy from the first bright page to the last. It is a fairy tale—new and fresh and spicy as a Maine apple picked from a tree in September. It is about a giant that we have never met before—not anywhere in folklore or fiction. His name is Hunder. He has an enormous appetite. "Every morning he devoured three sheep, a pie made from a thousand apples and a chocolate as high and as wide as a spinning wheel." In looks he resembles the giant that the French artist, Geoffroy, drew for "Le Petit Poucet" in the Laurens edition of Perrault. The town that he tries to strip would have made a perfect setting for Anatole France's "The Man Who Married a Dumb Wife." And in this town lived Quillow, the toy maker. Quillow was only five feet high. He "had a shock of white hair that stood straight up like a dandelion clock." He made merry-go-rounds and a tiny woodcutter who really cut wood and a tiny trumpeter who blew seven notes on a tiny trumpet and "twelve scarlet men who emerged from the dial of the town clock on the stroke of every hour and played melodies on little silver bells with little silver hammers." Then late at night when no one could see him, Quillow made little blue men—dozens and dozens of them. And those little blue men were Hunder's undoing. It would not be fair to tell why; to explain why without the book would be to take the spice right out of it. What a plot it is! What a brain! It is the old folk-theme—as old as the Panchatantra—of intelligence and courage against brute force. Mr. Thurber has brought to it grace and humor and a phrasing that is an



—*From "In the Forest."*

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unending delight. The drawings are a delight, too. It is a book for everyone.

M. G. D.

THE ADVENTURES OF JACK NINEPINS. Written and Illustrated by Esther Averill. New York: Harper & Brothers. 1944. 64 *pp.* $1.75.

THERE were nine of them, of course, but Jack was different. Charlotte, who owned them all, said that his eyes were bluer. "He is *different,*" she said. "He is my favorite toy." This made Jack very proud. And he needed his pride and his courage before his adventures were over. When Charlotte sailed for France, leaving him behind, Jack decided to follow her. But he couldn't run, as Clever Bill did, because Charlotte went on a liner. He managed, however, to get dumped into the East River and we meet him first in the harbor asking directions from a bluefish, his round, innocent face peering up out of the waves. He managed, too, to reach a lightship off Nantucket. And then a hurricane came along and hurled him north. His meeting with the seals and porpoises up there have the atmosphere that he carries with him wherever he goes—courage, gaiety, friendliness. Even the stars, far off in the sky, are his friends.

"Who are you?"
"Jack Ninepins of the Royal Guards."
"Where are you going?"
"To France."

Finally an accommodating whale takes him to the French coast. There he is found by a little French girl, Marie. Her father, who is captain of a boat on the Seine, paints him a new hat and pants and jacket. One day they went to Paris, and from the bridge near Notre Dame Charlotte looked down and saw Jack in Marie's hands. So he came back to her.

This is a perfect book to put under the Christmas tree.

M. G. D.

THE ADVENTURES OF MONKEY. Adapted from the Translation Made from the Chinese of Wu Ch'eng-En by Arthur Waley. Illustrated by Kurt Wiese. New York: The John Day Co. 1944. 143 *pp.* $1.75.

THIS slim little book gives only seven of the classical adventures of the Stone Monkey, the seven that are considered suitable for children. This reviewer, following the legend almost breathlessly from page to page, longed for the full story. There is nothing quite like it in the folk-literature of the world. Monkey, born miraculously from a ball of stone, not only works and tricks his way to immortality and learns the secret of

—*From "The Adventures of Monkey."*

the seventy-two transformations, but he consorts with the Buddha himself, with the Goddess of Mercy, Kuan-yin, and with the Jade Emperor, the King of Heaven. He has the courage and resourcefulness of all folk heroes—and he has an added quality that is difficult to descibe and completely individual. The scene when the Buddha challenges Monkey to jump from his hand and Monkey, jumping boldly, arrives "at last at the five pink pillars" is a delight to read and a challenege to thought. One can go over it again and again—and again. The translation is extremely interesting. Fresh, vital, almost colloquial, it is like Dr. Rouse's translation of "The Odyssey." It etches deeply with every word and phrase the values of its original. Kurt Wiese's drawings are worthy of this unique legend. On suitable paper, with greater space for perspective, they would have made this book as beautiful in form as it is valuable in content. We can only hope that, after the war, it will have a format worthy of its translator and illustrator.

M. G. D.

STORIES FROM THE AMERICAS. Collected and Translated by Frank Henius. With Illustrations by Leo Politi. New York: Charles Scribner's Sons. 1944. 114 *pp.* $2.

ONE of the sadly few volumes of folklore that we have this year brings a characteristic tale from nine South American countries, six from Central America, and one each from Mexico, the Dominican Republic, Haiti, and Panama. Some of them are objective folktales. The one about Uncle Rabbit, from Costa Rica, has variants in North America and in Haiti and may have come originally from Africa. "The Little White Dove" has been found in southern Spain and "One Grain More Than the Devil" is another version of a Spanish folktale called "Black Magic." "The Boy with a Gun" from Chile is a distinctive variant of a story that the Brothers Grimm found in Germany more than a century ago. Wanda Gag, in her translation of Grimm, calls it "The Six Servants."

Many of these legends are Indian. Only one, a legend of the Virgin from the Dominican Republic, is Christian. From the point of view of children who like to listen to stories here in the United States, there is something lacking in the legends. They will probably get more from the Venezuelan tale which is in the form of a dialogue between a cat and a mouse. This is very "Latin" in flavor and very clever. Storytellers will want to work out its proper inflections and pauses.

Leo Politi's drawings are effective for some of the stories and not for others. One can hardly expect an artist to do equally well for as wide a range as this collection offers.

M. G. D.

LAUTARO. By Fernando Alegria. Translated from the Spanish by Delia Goetz. Illustrated by Juan Oliver. New York: Farrar & Rinehart. 1944. 176 *pp.* $2.

THIS is the winner of the Juvenile Prize in the Second Latin-American Prize Contest sponsored by Farrar and Rinehart. It gives joy to one who was among the judges of the contest to see the story in an English translation in which all the life and color of the original have been retained. The story tells the dramatic tale of the Araucans under their national hero, Lautaro, in their war against the Spanish Conquistadores. Lautaro is captured by the Spanish in sixteenth century Chile and, having gained the confidence of Villagra, their leader, he is trained in Western warfare. Later, as chief of his own people, he uses this training against the invaders. This popular hero, says the author, achieved his first great victory when he was twenty years old, and reached the height of his power at twenty-two. The lovely Indian girl, Guacolda, brings sweetness into Lautaro's stern life. She becomes his wife, and mysteriously disappears after his death. Dramatic battle scenes, daring single combats where the interest centers on Lautaro remind one of the old French epics, the Chansons de Gestes. The fiery addresses of Lautaro and the other leaders are full of Latin eloquence.

The scenes unfold against the background of Chile which is a lovely, but

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often a dangerous country. One of the most dramatic of the scenes is the superhuman fight of Lautaro and his men against the current of the river. The faith of the Araucans, their superstitions are outlined in beautiful words:

> They worshipped the spirits of the dead, and saw in everything, every event, every element of life a hidden force, a strange power that could influence men and beasts for good or evil. The flight of a bird, the direction taken by a fox were signs foretelling the outcome of a battle. . . . To live this is to live in a strange but stimulating world where the cries of animals foretell death, love or victory; the shadows hide the beloved dead; the sounds of night bring messages from another world. To have such faith is to live fully and be close to the gods.

In a time when Americans, young and old, are trying to understand their neighbors to the south, the story of Lautaro should be a valuable introduction to Chile's history and its literature. It is the record of a glorious past for the young people of today. It is, moreover, an example of the sharing of their literature by the children all over the world. Some years ago in Latin America books for children were chiefly translations from foreign languages, especially English. Today, we in turn receive from South America the literature that is peculiarly its own. Lautaro is one of its epic heroes.

BLANCHE WEBER SHAFFER.

NO ROOM: AN OLD STORY. Re-told by Rose Dobbs. Illustrated by Fritz Eichenberg. New York: Coward-McCann. 1944. 47 *pp.* $1.50.

A book that story-tellers will share with children far and wide. A wise, old folktale, it is told in crisp, rhythmic words and illustrated with drawings as dramatic and amusing as the text.

Reviewed in the SRL *for September 23.*

THE FIRST CHRISTMAS CRIB. By Katherine Milhous. New York: Charles Scribner's Sons. 1944. 47 *pp.* $1.25.

This will be reviewed in the Christmas Number of the *SRL.*

A RING AND A SADDLE. By M. Ilin and E. Segal. Translated by Beatrice Kinkead. Illustrated by Vera Bock. Philadelphia: J. B. Lippincott Co. 1944. 75 *pp.* $2.

A Russian fairytale with a "surprise" ending.

Reviewed in the SRL *for June 10.*

THE LAVENDER CAT. By Janette Sebring Lowrey. Pictures by Rafaello Busoni. New York: Harper & Brothers. 1944. 180 *pp.* $2.

It is not the story that gives this book its value. It is the atmosphere and the wording. Imaginative boys and girls will go gladly with Jemmy and the little cat and the leprechaun on his journey to find a warm hearth and people to love.

CHERRYSTONES. By Eleanor Farjeon. Illustrated by Isobel and John Morton-Sale. Philadelphia: J. B. Lippincott Company. 1944. 60 *pp.* $1.25.

A group of lilting, romantic poems based on the old English rhyme charms. Each is illustrated with a full-page drawing.

Reviewed in the SRL *for September 23.*

THE CAT CLUB. Written and Illustrated by Esther Averill. New York: Harper & Bros. 1944. 31 *pp.* $1.50.

A humorous, original story of a Greenwich Village cat who "broke into society."

Reviewed in the SRL *for April 15.*

YANKEE THUNDER; THE LEGENDARY LIFE OF DAVY CROCKETT. By Irwin Shapiro. Pictures by James Daugherty. New York: Julian Messner. 1944. $2.50.

A rhythmic, spirited text and equally spirited drawings.

Reviewed in the SRL *for April 11.*

A TREASURY OF AMERICAN FOLKLORE; THE STORIES, LEGENDS, TALL TALES, TRADITIONS, BALLADS AND SONGS OF THE AMERICAN PEOPLE. Edited by B. A. Bodkin. Foreword by Carl Sandburg. New York: Crown Publishers. 1944. 932 *pp.* $3.

The result of long research and careful planning, this is the broadest and best collection of American folk-literature. It is and will probably always be invaluable.

—From "The Rooster Club."

Stories for Younger Boys and Girls

THE ROOSTER CLUB. Written and Illustrated by Valenti Angelo. New York: The Viking Press. 1944. 150 *pp.* $2.

VALENTI ANGELO'S Nino is growing up fast. He is a Boy Scout now. Four years in America have made him "one of the gang," although they still speak Italian at home and Allinda, his mother, still cooks and serves the most enticing Italian dishes. Nino's particular friends —Irish, Italian, just plain American— call themselves the Rooster Club. They climb Mount Diabolo and spend two nights up there, rather unsuccessfully cooking their own food, plagued by the smell of skunks, the fear of bears, the sting of bees; enchanted by a glimpse in the dawn of a doe and her fawns. They "fight it out" with brutal Butch O'Neil whose rattle-snake whip is an ever present threat to their dogs. They help harvest the soy beans for Nino's uncle and are paid for it in money as well as in beans and onions and good will. Through Nino, who is sensitive to people, they learn to know the Chinese harvesters, their reserve, their friendliness, their hospitality. It is a story that is fresh and honest, often almost poetically beautiful in its wording. And because Valenti Angelo made the book, it is beautiful in design and format. The trees, the animals, the boys themselves are all American.

M. G. D.

THE HUNDRED DRESSES. By Eleanor Estes. Illustrated by Louis Slobodkin. New York: Harcourt, Brace & Co. 1944. 80 *pp.* $2.50.

THE drawings in this lovely book, the look of its pages, the sound of the words as you turn them and read here and there, make it a perfect choice for that little girl who means so much to you, who must have the very best that you can find for her Christmas present. You can do no better than to give her this; but read it yourself first. It will move you deeply.

It is about Wanda Petronski, who lived up on Boggins Heights, a dreary district, and always wore to school the same faded, much-washed blue cotton dress. Peggy, who was pretty and popular and had lots of dresses, liked to draw a group of the girls around Wanda and ask her: "Wanda, tell us. How many dresses did you say you had hanging in your closet?" And Wanda always answered "A hundred."

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Then Peggy would look at the others and they would giggle, or even laugh shrilly. Maddie, who is rather like Jane Moffat and almost as nice, felt uncomfortable about it. It didn't seem fair to Wanda. Then came the drawing contest at school, and before the winner was announced Wanda went away. But she had won the contest. Her entry was sketches in color of the hundred dresses just as she had described them. And the girl in the green dress looked like Peggy and the girl in the blue dress like Maddie. And the teacher said that Wanda was an artist. Maddie thought about it a great deal. And then, at Christmas time, a letter came from Wanda that made everything all right again. Only Maddie was different. She had learned something that she would never forget.

Sensitive, intuitive, restrained—this slim little book will take its place with the books that endure.

M. G. D.

FORWARD COMMANDOS! By Margery Bianco. Illustrated by Rafaello Busoni. New York: The Viking Press. 1944. 184 *pp.* $2.

THE boys in Red's gang were, under his leadership, Commandos. They worked well with the material at hand—lawnmower, machine guns, and wooden rifles, to say nothing of mud-blackened faces and mercurochrome bandages. The only trouble was that no one over twelve years of age appreciated them. One night, however, in their prowls, they met a real soldier. He said:

"I've got you covered. Drop your weapons!" His hand went to his hip. Red, with no time at all to decide, groaned hollowly. "They've got me!" He staggered forward, threw up his arms, and fell. The soldier watched him rolling in agony on the ground with critical approval.

"Good," he said.

This humiliating capture ended with two rounds of hot dogs, root beer, and ice cream cones.

Margery Bianco has caught that timeless thing, the spirit of boyhood, and with skill and complete understanding, has given it today's dress. Basically, the boys are the same as they were when Thomas Bailey Aldrich wrote "The Story of a Bad Boy." Fatty Hick's flair for making money hasn't reached here the advanced stage of Doc Macnooder in "Tennessee Shad," but it is promising. What boy, of any age, wouldn't refuse to pick blueberries by the hour—unless, of course, he got twenty-five cents a quart for them? There is a certain lack of robustness of plot here that may prevent boys of twelve or over from finding the story themselves; but it has so much that is familiar to them and its attitude will seem so right to them—they may adopt it, as they did "Penrod," as one of "their" books.

ELIZABETH B. SPRING.

UNCLE BENNIE GOES VISITING. Written and Illustrated by Emma L. Brock. New York: Alfred A. Knopf. 1944. 57 *pp.* $2.

HERE is another story written with Miss Brock's never failing charm. It tells of Uncle Bennie's visit to the farm of his niece, Janie. He has great enthusiasm for all the farm chores; cows, wee pigs, chickens. In his spare moments Uncle Bennie plants flowers—everywhere. He even plants them in boxes and puts them up on the windmill platform under the sails of the windmill! The neighbors were very happy and excited about it, and the result was that Mr. Bennie Moneypenny won the Blue Ribbon Award "for the most beautiful, and largest, and the highest garden in the county."

—*From the book.*

It is a story for the younger boys and girls; but as an example of bookmaking in wartime, it is a pleasure to everyone. Here is no air of economy. The binding, end-papers, and illustrations all bespeak a quality that is in keeping with the text.

ELIZABETH B. SPRING.

RABBIT HILL. By Robert Lawson. New York: The Viking Press. 1944. 128 *pp.* $2.

A friendly, charming tale of the animals of wood and field who live their own lives near to and yet divided from human beings. The drawings are both true and beautiful—perhaps the most beautiful that this artist has made.

THE CHRISTMAS ANNA ANGEL. By Ruth Sawyer. Illustrated by Kate Seredy. New York: The Viking Press. 1944. 49 *pp.* $2.

A Christmas story from Hungary with unusual and beautiful pictures in color that will be reviewed in the Christmas number of the *SRL.*

WINGS FOR PER. By Ingri and Edgar Parin D'Aulaire. Garden City: Doubleday, Doran. 1944. 43 *pp.* $2.50.

As a little boy in Norway Per longed for the wings of a bird. Years later in North America he wins the wings of an avaitor. Beautiful lithographs in color and a text too mature for the "picture book" children.

TRUDY AND THE TREE HOUSE. By Elizabeth Coatsworth. Illustrated by Marguerite Davis. New York: The Macmillan Co. 1944. 114 *pp.* $1.50.

A very individual little girl and a very attractive little book.

Reviewed in the SRL *for May 13.*

SUSAN WHO LIVES IN AUSTRALIA. By Elizabeth MacIntyre. New York: Charles Scribner's Sons. 1944. 34 *pp.* $1.50.

A rhymed text with pictures in color, this is a good introduction to Australia for the very young.

Reviewed in the SRL *for March 11.*

HOOKER'S HOLIDAY. Written and Illustrated by Wilfred S. Bronson. New York: Harcourt, Brace. 1944. 64 *pp.* $1.75.

An amusing story in large clear type with many pictures. It tells of a monkey and a scientist whose friendship is brief but exciting.

TROUBLE FOR JERRY. By Doris Gates. Illustrated by Marjorie Torrey. New York: The Viking Press. 1944. 179 *pp.* $2.

A story of an eleven-year-old boy on a ranch.

To be reviewed in the Christmas number of the SRL.

LITTLE JONATHAN. By Miriam E. Mason. Illustrations by George and Doris Hauman. New York: The Macmillan Co. 1944. 128 *pp.* $1.25.

Large, clear type and many rather conventional drawings make this story of Jonathan who lived in Indiana in the early days of American history easy for very young readers.

BICYCLE COMMANDOS. By Wendell Farmer. Illustrated by Alice Harvey. New York: Doubleday, Doran & Co. 1944. 186 *pp.* $2.

A lively, realistic story of a small town today. Rig O'Hare organizes the Bicycle Commandos and helps an F. B. I. agent catch a saboteur.

SUSAN. By Robbie Trent. Illustrated by Esther Waite. New York: The Viking Press. 1944. 152 *pp.* $2.

Susan lived in Kentucky about fifty years ago. She had a gay, pretty mother and a father who was kind and

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understanding. Things were rather hard at school while Miss Angie taught there, but she went away and Miss Ruby came. . . . Little girls will like this story.

WHEN ESTHER WAS A LITTLE GIRL. By Eliza Orne White. Illustrated by Constance Moran. Boston: Houghton Mifflin. 1944. 141 *pp.* $2.

A delightful story of a little girl who lived near Boston in the middle years of the nineteenth century.
Reviewed in the SRL *for March 11.*

YOUNG MAN OF THE HOUSE. By Mabel Leigh Hunt. Drawings by Louis Slobodkin. Philadelphia: J. B. Lippincott Co. 1944. 171 *pp.* $1.75.

Captain Tuttle goes to war and leaves nine year old Eben in charge of his mother, his grandmother, two younger brothers, and the Jersey cow. An appealing story for the younger boys and girls.
Reviewed in the SRL *for September 23.*

PIERRE KEEPS WATCH. By Marie Gleit. Illustrated by Helene Carter. New York: Charles Scribner's Sons. 1944. 211 *pp.* $2.

A boy's part in the French Underground movement, told with restraint, a sense of proportion, and a deep love for and knowledge of France.
Reviewed in the SRL *for September 23.*

MAYFLOWER BOY. By Stanley Young. Illustrated by Edward Shenton. New York: Farrar & Rinehart. 1944. 272 *pp.* $2.

A lively and original story of the landing of the Pilgrims and their first weeks in the New World. The action is varied, the people interesting, and the background presented with such zest and freshness that it seems not only real but new.
Reviewed in the SRL *for October 21.*

SKY RIDE. By Katherine Pollock. Illustrated by Ruth Wood. New York: Charles Scribner's Sons. 1944. 151 *pp.* $1.75.

For younger children who can have no actual share in the war and aviation this story of two small boys who live near a flying field, of "Mr. Willis" who kindly lets them share its secrets and excitements will be a satisfying outlet. They will recognize Art and George as one of themselves.

PURITAN ADVENTURE. Written and Illustrated by Lois Lenski. Philadelphia: J. B. Lippincott Co. 1944. 224 *pp.* $2.

The Partridge family ten years after the landing of the Pilgrims. Aunt Charity arrives from England and the tempo quickens. Humor and good characterization against a rather conventional background.
Reviewed in the SRL *for October 21.*

YOUNG FIGHTERS OF THE SOVIETS. By Vera Edelstadt. Illustrated by Florian. New York: Alfred A. Knopf. 1944. 104 *pp.* $2.

The story of Dmitri, a boy from a village on the Dnieper, who is taken to Moscow for safety just before the siege. The Russian characters are all rather "glorified," but the story has action and atmosphere. Illustrations in black and white and in color.

THE SHOO-FLY PIE. By Mildred Jordan. Illustrated by Henry C. Pitz. New York: Alfred A. Knopf. 1944. 118 *pp.* $2.

A gay, amusing story of young Debby and her Pennsylvania Dutch family and friends. Pictures in black and white and in color.
Reviewed in the SRL *for September 23.*

THE FORGOTTEN FINCA. By Christine von Hagen. Illustrated by Nedda Walker. New York: Thomas Nelson & Sons. 1944. 164 *pp.* $2.

A story of the coffee plantations of Panama with outstanding illustrations.
Reviewed in the SRL *for June 10.*

DISAPPEARING ISLAND. By Elizabeth Kyle. Pictures by Marjorie Quennell. Boston: Houghton Mifflin Co. 1944. 213 *pp.* $2.

A well told mystery story set on the islands off the coast of Scotland.
Reviewed in the SRL *for May 13.*

MAGICAL MELONS; MORE STORIES ABOUT CADDIE WOODLAWN. By Carol Ryrie Brink. Illustrations by Marguerite Davis. New York: The Macmillan Co. 1944. 193 *pp.* $2.

Fourteen crisp tales about the irrepressible Woodlawn children in Wisconsin in the middle Sixties. Boys and girls both will like them and they are especially good to read aloud.

FAR FROM MARLBOROUGH STREET. By Elizabeth Philbrook. New York: The Viking Press. 1944. 302 *pp.* $2.

Nancy Lee Wadsworth lived in New England in 1793. This is the story of her trip by coach from Boston to Springfield.
Reviewed in the SRL *for July 8.*

THEY CAME FROM SCOTLAND. By Clara Ingram Judson. Illustrated by Mary A. Reardon. Boston: Houghton Mifflin Co. 1944. 198 *pp.* $2.

The third in a series of stories that tell of people of many nationalities who helped to make America. The MacGregors have a hard time but in the end they settle down happily in Indianapolis.

LITTLE CHAMPION. By Ida Berry Riggs. Illustrations by Decie Merwin. New York: 1944. 144 *pp.* $2.

A girl is the central figure in this fresh, convincing story of an Arizona ranch and the training of a cow pony. It is illustrated with spirited sketches in black and white.

TWO YOUNG CORSICANS; A BOY AND HIS COLT. By Anna Bird Stewart. Illustrated by Catherine M. Ruchter. Philadelphia: J. B. Lippincott Co. 1944. 261 *pp.* $2.
To be reviewed December 9.

DECKY'S SECRET. By Anne Molloy. Illustrated by George and Doris Hauman. Boston: Houghton Mifflin Co. 1944. 120 *pp.* $2.
To be reviewed December 9.

Stories for Older Boys and Girls

FROM STAR TO STAR. By Eric Kelly. Illustrations by Manning de V. Lee. Philadelphia: J. B. Lippincott Co. 1944. 239 *pp.* $2.

And thus from Star to gleaming Star progressing
We reach at length the Sun.

THESE lines from the poem of a medieval student form the motto of this book and well characterize its intellectual and spiritual atmosphere. For it is the story of lofty ideals and high achievements. Roman, the son of a Polish nobleman of the late fifteenth century, has a passionate desire for learning and, against his father's will, he sets out for the University of Krakow to enroll as a student. "I desire to go to Krakow," he says, "and there is a fire in my heart that will admit of nothing else." This fire burns through the whole story. In that blessed year of 1493 it burned in the hearts of thousands of youths who were thronging toward the great center of learning. Roman penetrates deeper and deeper into this scholar's world, becoming the friend of Copernicus who, a student at the University, begins to question the laws of astronomy accepted by the scholars of his time. It is a thrilling experience for the reader, as it was for Roman, to meet the great Nicolas Copernicus who "had eyes to look into the unknown courageously, bold and unafraid." The colorful life of Krakow and of its university, the learned *Disputationes,* the pranks of the students, the finding of an authentic treasure—through which Roman plays the chief part; all this becomes convincing reality when it is written by an author who knows intimately Poland and the Middle Ages. The background and the ac-

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tion form an organic unit. Because of their especial beauty, many scenes linger in one's memory. Those who love Poland cannot read this story without emotion. They will remember that, in spite of the tragedies of history, Krakow's intellectual past still lives. Did not this reviewer, only a few years ago, meet in the old University of Krakow such ardent youths as Roman? Did we not hear at that same University a Polish scholar welcome in Latin, the language of a *Disputatio,* the members of an international conference?

This story in which the adventure of learning is a real passion will not attract the "movie fan" or the "sporting" type; but it will bring a new enthusiasm and a rich reward to more thoughtful readers and to all adults who have kept the fire of learning burning in their hearts. Expressive illustrations add to the value of this unique book.

BLANCHE WEBER SHAFFER.

BARNEY'S BARGES. Written by Don Aspden. Illustrations by Henry C. Pitz. New York: Holiday House. 1944. 192 *pp.* $2.

BARNEY'S barges are the cocky little American ships that defended the Tidewater country in the War of 1812. The story is told by young John Rutledge, horse-boy aboard the ferry from Benedict to Hallowing Point. He "spots" the British fleet coming up the river and overhears their plan to attack the new capital, Washington, or possibly Alexandria. How he gets word to Commodore Barney and the American Army above Prince Frederick is a saga of action that never flags and of a terse American humor that never fails. The talk is rather like that of our fighting men today. Says the British sergeant to John:

> "But I'll tell ye this, me wild young Yankee. . . ."
> "I'm no Yankee," I retorted hotly. "I'm a Marylander."
> "All Americans are Yankees," proclaimed the sergeant.

John's final meeting with the Commodore brings him to an entirely natural and boyish state of hero worship. "Here was a man with the look of a conqueror . . . he still had the brillant black eyes of a fighter even though the hair that crowned him was silky white. . . . His voice had a ring that could cut through a gale and he shot his questions so fast that I was all of a dither lest my tongue become tangled and play me false." John plays his part in the grim battle of Bladenburg and sees the rout of the British fleet at Fort McHenry. After it is over he and Hardgrove and the long, lank

—*From the book.*

New Englander, Jedidiah, talk it over. Says Hardgrove:

"What do you think about Marylanders now, you frost-bit old New Hampshire fish?"

"Look over there, you low-lived lobster!" roared Jedidiah, pointing to the banner above the Fort. "Do you call that there a Maryland flag?"

"No," Hardgrove admitted. "I can't say as it is."

"You're danged right it ain't. It's an *American* flag, and it's the only flag we're going to see around these parts for a right smart time. This is a country now, not a mess of states."

There are some excellent characters in this lively, fast moving story of one of the stirring events in our history; John, the Commodore, Captain Ramsay, old Aunt Molly, Jedidiah, even the two ferry horses, Whig and Tory, are intensely alive. It is an attractive looking book, well planned and well illustrated.

M. G. D.

THE BELLS OF LEYDEN SING. By Catherine Cate Coblentz. Illustrated by Hilda Van Stockum. New York: Longmans, Green & Company. 1944. 259 *pp.* $2.25.

ANDREW was the youngest of the Brewsters, and this is his story in the last year of the Pilgrim's stay in Holland. The Brewster family was secretly preparing to leave Holland for the New World. They had need of secrecy. In their attic was a printing press which, if discovered, would have meant imprisonment or death for William Brewster. Many forbidden books upholding the rights and beliefs of free men had been printed on this press and smuggled into England and Scotland by travellers.

Andrew, his friend Rembrandt van Rijn—who was always drawing—and his dog Pompey stand out against a picture of Holland at that time. The atmosphere of suppressed excitement as they kept the secret of their pending journey is consistent throughout. Danger threatened anyone who attempted to leave the city. But the boys were able to out-do the spy who had been paid to find where the printing press was hidden. They helped the preacher, Christopher Stoffels, to hide in the great tunnel which was said to go all the way to the North Sea and by which he escaped. Powerful enemies exerted themselves to prevent the Pilgrims from following their religious leaders to America.

Andrew had always cared for the press. He wished to be a printer, and was determined to start his career in the new country. He would write out a sign—ANDREW BREWSTER, PRINTER, VIRGINIA. So, in spite of orders that only necessities could be taken with them, he managed to hide the heavy screw in his sea-chest. But it was not through the printed word that the screw was to serve the cause of freedom. Half way across the Atlantic the main mast of the *Mayflower* was broken in a storm and the great screw was needed to brace the beam of the ship. And Andrew, as he stood on deck with his dog in his arms looking out toward the West, was content that it should be so.

The story is somewhat crowded with true and fictional characters, and there is more conversation on religious liberty than seems necessary. The characters are well drawn, however. For boys and girls who like a historical tale this would have a strong appeal. Hilda van Stockum has added greatly to the book by her authentic drawings of Holland, the map of Leyden in 1614, and the end-papers with their drawings of incidents and personalities. The author gives an historical note with sources, and adds a recipe for the Dutch Thanksgiving dish, hutch putch, which is said to have anticipated our own turkey and cranberries.

MURIEL GILBERT.

THE SILVER PENCIL. By Alice Dalgliesh. Decorations by Katherine Milhous. New York: Charles Scribner's Sons. 1944. 235 *pp.* $2.50.

ONLY genius or the actual memory of an experience could give this story the sensitiveness and the strength that it possesses. Perhaps it is a mixture of both! Janet Laidlaw was born of a Scotch father and a British mother in Trinidad. She went as a very young girl to England

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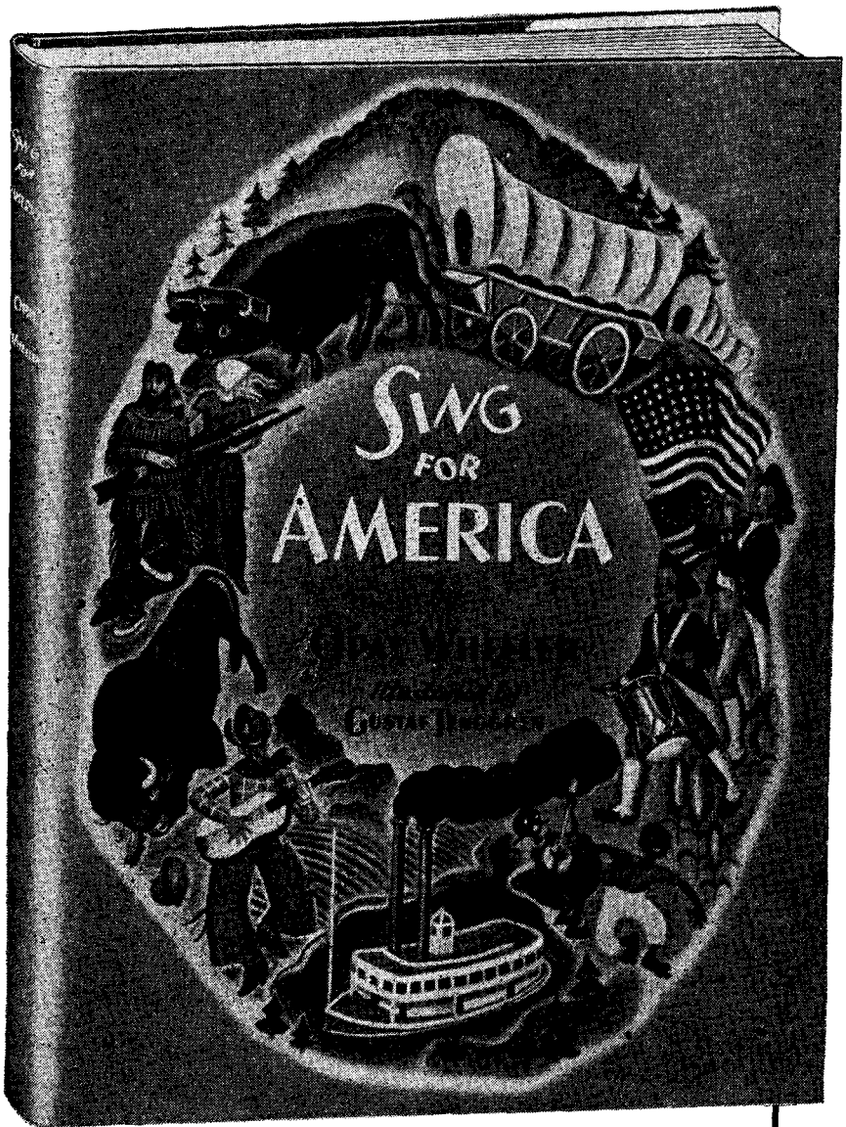

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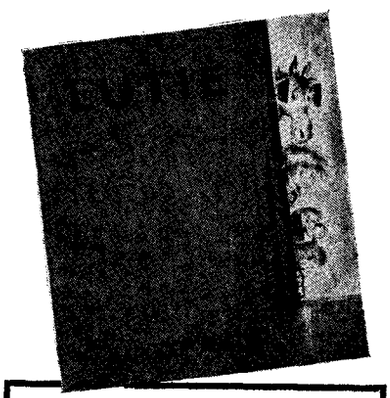

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and Scotland. She came to America and became an American with a very strong feeling for her British inheritance. We accept her completely in the chapter called "Good Sahib Gone" when in the little house on the hill in Trinidad her Scotch father dies. After this chapter whatever Janet does, wherever she goes, she is important to us. Like Joe March, she stays with us for the rest of our lives.

The book demands a second reading. We read it first to meet Janet and share her life. The second time we read it for the beauty of the wording, for the word pictures that make so easy the dramatic transition from Trinidad to England, to Scotland, to Canada, and America. Little things in these word pictures give us a thrill of pleasure: Janet's first glimpse of an English garden; . . . "with all the flowers of 'Marigold Garden' suddenly taking on their true size and color and fragrance, and fruit trees trained against warm brick walls . . . time and again Janet knelt in the grass and buried her nose in the border. Lavendar she picked and kept in the pocket of her dress; that was a fragrance not to be parted with even for a moment." Then there is her first glimpse of Sandy Cove in Nova Scotia after her long illness:

> The bus came down the steep hill on a golden June afternoon . . . white houses and churches clustered on the hill, more white houses marching down to the water's edge. Fir trees marching up toward the sky. The little Cove with its tight circle of blue water sparkling in the sunlight.

While Janet's story treats of the development of a girl from childhood into womanhood, it is never self-conscious. It never has "an ax to grind." Romance enters into it, ambition, the desire for independence and for success, and, in the end, the natural desire for a home. Janet becomes first a teacher, then a writer. We leave her at the beginning of a career that we know will be a rich and happy one. Her fears, her timidity have left her. She has found herself.

> Suddenly the feeling of strangeness and loneliness was gone; she tucked the friendliness of her new country around her like a soft, warm blanket. What the future held for her she did not know. Of only two things she was certain. There would be children—her own or other people's—and there would be books.

Katherine Milhous has designed this book beautifully. It looks what it is—a treasure to possess and to keep.

M. G. D.

HANNIBAL'S ELEPHANTS. By Alfred Powers. Illustrated by James Reid. New York: Longmans, Green & Co. 1944. 272 *pp.* $2.25.

ALMOST every boy and girl knows the story of Hannibal's crossing of the Alps. Almost everyone thinks of him when they drive today over the St. Bernard Pass. Here, in story form, is the full record of that incredible undertaking—the journey from Spain over the Pyrenees, up the Rhone Valley, over the Alps, down into Italy, over the Apennines, and so to Rome. It is told by Agenor, the elephant boy, who is only twelve when

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By ENID LAMONTE MEADOWCROFT. Illustrated with 20 drawings by *Sandra James.* Two children help General Washington's defeated army at Valley Forge. "A vivid and colorful tale founded on authenticated material, this is an outstanding juvenile." —*Philadelphia Inquirer* $2.00

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the march begins. It is a good tale, alive with action, touched with humor, convincing in atmosphere. There is a mystery, a plot to discredit the elephant troop and eliminate its commander, old Scarbas. Agenor guesses part of it, but the final answer comes only with the end of the story. One of the outstanding characters is old Anak, who is the leader of the elephants and is eighty-seven years old when the adventure begins. And yet, old as he is, he is the only elephant that survives the terrible cold of the mountain passes, the stress of battle, and the cold, treacherous mud of the Roman marshes. There are battle scenes that read like an epic. There are men who are like our own men fighting over that same ground today. There is a good word picture of Rome in Hannibal's time and of the Temple of Moloch at Carthage. As a story it seems to bring the past curiously close to the present. It leaves its readers satisfied—and informed. M. G. D.

THE GOOD SHIP RED LILY. By Constance Savery. Illustrated by Nedda Walker. New York: Longmans, Green & Co. 1944. 197 *pp.* $2.25.

IT is always a pleasure to read one of Constance Savery's books because of her graceful, fluid style and her happy choice of words. This is a story of England in the reign of Charles the First when the persecution of the Puritans was at its height. Michael Challoner, some years before the story opens, had left his father's home at Vardon Hall and his inheritance as the oldest son, to worship God in his own way—as a Puritan. He is working as a cobbler in a little village. He has married, and his oldest son, Toby, is eleven years old. To the village comes his youngest brother, Ingram, whom he has not seen for years. Hurt by a fall from his horse, Ingram wins the Challoner children to him by a grace and color that are new to the Puritan household. From then on it is the story of Michael Challoner's struggle to get his family away from his father and Ingram to the safety of "the good ship *Red Lily*" and the Pilgrim colony in America. The Challoner children are "kidnapped" by Ingram and hidden in a tower on the estate at Vardon Hall. In some ways it is a rather complicated story, because you never quite know where Ingram stands. Toby learns to distrust and hate him. The younger children adore him. Most of the action is seen through Toby's eyes. There is an "underground" in the village at Vardon that is strongly for Michael and the Puritans and against Sir Timon and Ingram. Among them is Michael's old nurse and her son, Lubin. With their help and through a ruse of Ingram's that redeems him even in Toby's eyes, the children escape to join their father and sail away with him to the New World.

It is a story that will have a wide appeal. Boys will like it because Toby is definitely the hero and there are some fine fights before the children are freed. Girls will like its romantic atmosphere and Ingram's charm. In format and illustration it is a very attractive book. These smaller, thinner books that the war has brought have, if they are well planned, their own advantages. M. G. D.

THE GIRL WITHOUT A COUNTRY. By Martha Lee Poston. New York: Thomas Nelson & Sons. 1944. 226 *pp.* $2.

HERE is a stirring adventure story of a China-born American girl who escaped from the Japanese near Shanghai and traveled all the way to Chungking by boat, bus, train, on horseback, and much of the way on foot.

Even after the Japanese invasion of China, Margaret Bond had been able to stay on with her doctor father, helping him in the hospital and keeping their home running smoothly. Much as she had sometimes longed for her happy school days in Shanghai and her companionship with American young people, she wanted to stay with him. But on December 8, 1941, she and

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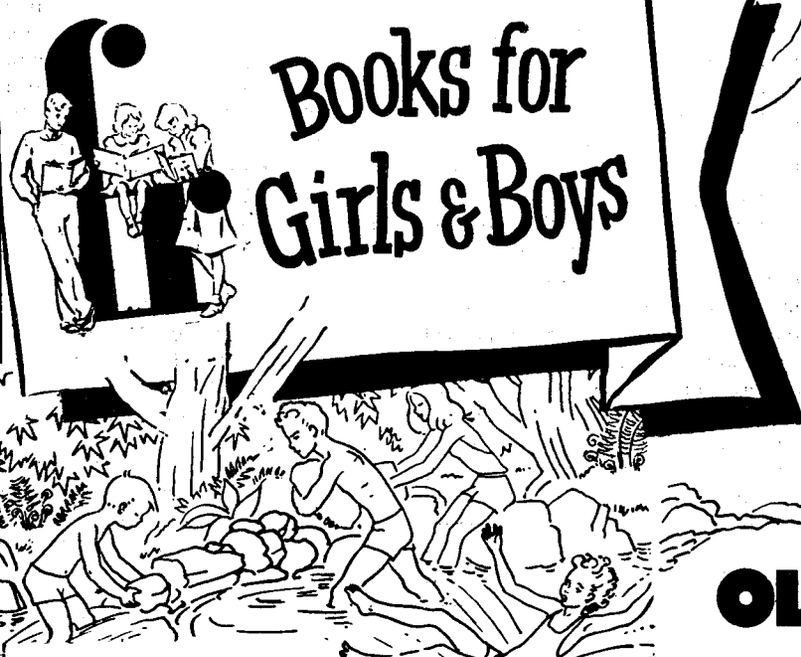

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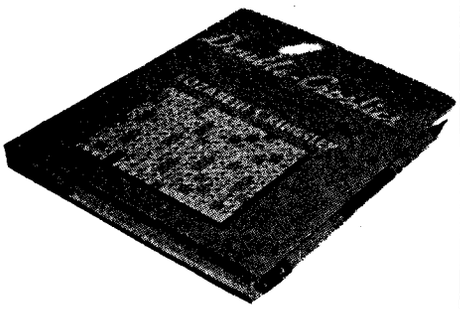

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her father woke to find themselves prisoners of the Japanese. Knowing that there was little chance of his getting away, her father was determined Margaret should escape—and escape she did, disguised first as a widow shrouded in mourner's dress. People whom her father had helped in the past were ready now to help his daughter, and she was soon on her way to Chungking.

Margaret met a young Chinese girl of wealthy family, now homeless, and much of the journey they made together. Most of the buses the girls had expected to board either passed with no room or did not come at all. There were long nights of walking till their cloth shoes were worn to shreds. Margaret learned to know, in common with most of the Chinese people, hunger, thirst, and intense weariness. She experienced bombings, witnessed guerilla tactics, and found herself once in the thick of battle. But she also saw many good things that were growing in China in spite of the devastation; the coöperative villages, the intentness of the students in the schools sheltered in old temples. She met Madame Chiang Kai-shek when she brought a child to the Chungking war orphanage; she became aware as never before of the courage, wisdom, and soul-saving humor of the people throughout the land and realized, with pride, her good fortune in being able to call two great countries her own.

The writing often falls far short of the subject matter, losing strength in superlatives and overemphasis; but the story itself maintains a high level of interest and excitement. The brief glimpse of the life of Americans in China before the war, the philosophy of the Chinese living under Japanese domination, and the picture of fighting China are very true. The whole story rings with sincerity.

RUTH A. HILL.

WE OF FRABO STAND. By Loring MacKaye. Illustrated by Elsa Jemne. New York: Longmans, Green & Co. 1944. 242 *pp.* $2.25.

THIS is one of the books, and there are many of them this year, that older boys and girls will want to read and own. It is a story of Gotland and the Goths and Danes in the fourteenth century. It might well have been a novel for adult readers. The hero is twelve-year-old Gylf, son of Gruf the Silent of Frabo—a village not far from the proud, wealthy island city of Visby. But the other important characters, the plot, the actions, and their significance, are mature in value. Nils Guldsnid, the Councillor who betrays his city to the Danes; Gylf's wise, far-sighted mother; Gudbrand, who loves Stjärna of Frabo; Stjärna herself, whose love is given to the Danish King coming to her in disguise as a peddler; Eric Swarth, the rich merchant and true patriot; Havde, the soldier-priest; all these are the people who move through a tale that, in its plots and counter plots and its senseless violence, is like the present war; fear and betrayal, the burning of farms and homelands, the sacking of cities, the violent deaths of brave and innocent men and women. There is a nice touch of comedy furnished by Hissenpeck, Gylf's huge gander, who plays an important part in the drama of Visby. It is a well-made book with unusual, interpretative illustrations.

M. G. D.

THE GREEN TURTLE MYSTERY. By Ellery Queen, Jr. Drawings by E. A. Watson. Philadelphia: J. B. Lippincott Co. 1944. 238 *pp.* $2.

Djuna, Ellery Queen's young protege, helps to round up a counterfeiting gang in a story that is an excellent answer to the constant demand for a "mystery." Quite apart from the plot, it is a good tale. It involves a small, green turtle, a parrot, Djuna's dog Champ, a young reporter, and the F. B. I.

WILDERNESS CLEARING. By Walter D. Edmonds. Illustrated by John S. de Martelly. New York: Dodd, Mead. 1944. 156 *pp.* $2.50.

With the ease and skill of an experienced novelist Walter Edmonds tells a story of young love under the stress and danger of pioneer war. The scene is the Mohawk Valley and the time 1777. It is, perhaps, the outstanding "young novel" of the year.

HEARTHSTONE IN THE WILDERNESS. By Erick Berry. Illustrated by the Author. New York: The Macmillan Co. 1944. 242 *pp.* $2.50.

A story of the American pioneers distinguished in its use of English and its fine background.
Reviewed in the SRL *for April 15.*

STORM CANVAS. Written and Illustrated by Armstrong Sperry. Philadelphia: The John C. Winston Co. 1944. 301 *pp.* $2.50.

The story of Jason Cobb in the War of 1812.
Reviewed in the SRL *for July 8.*

ROCKY MOUNTAIN RANGER. By William Marshall Rush. Decorations by Richard Bennett. New York: Longmans, Green & Co. 1944. 223 *pp.* $2.

The training for a Forest Ranger in the mountains of Montana, the breaking in of a mare who becomes one of the best characters in the book, the difficulties and rewards of this very special service are told here with vi-

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tality, humor, and conviction. A very *good* book.

HIGH PRAIRIE. By Walter and Marion Havighurst. New York: Farrar & Rinehart. 1944. 239 *pp.* $2.

A family who come from Norway to settle in the Middle West.

Reviewed in the SRL *for July 8.*

THEN THERE WERE FIVE. Written and Illustrated by Elizabeth Enright. New York: Farrar & Rinehart. 1944. 240 *pp.* $2.

This third book in the chronicles of the Melendy family is the best. It tells of a summer in The Four Story Mistake, with the country at war and the Melendy children taking over more than their share.

Reviewed in the SRL *for September 23.*

THE WINDING RIVER. By Helen Fuller Orton. Drawings by Robert Ball. Philadelphia: J. B. Lippincott Co. 1944. 239 *pp.* $2.

A story for older girls of the French settlement in Pennsylvania in the late eighteenth century.

Reviewed in the SRL *for October 21.*

RIDERS OF THE GABILANS. By Graham M. Dean. Illustrated by Wesley Dennis. New York: The Viking Press. 1944. 191 *pp.* $2.

A great cattle range in California, the round-up, the annual fair, the threat of modern "rustlers" who work with fast trucks and a thoroughly satisfactory hero make this a book that both boys and girls will demand and enjoy.

YEA! WILDCATS. By John R. Tunis. New York: Harcourt, Brace. 1944. 257 *pp.* $2.

The building up of a basketball team in a small town in Indiana is the theme of this latest book by a writer whose popularity is assured all over the country. Don Richardson, the coach, is one of his best characters.

ROOKIE OF THE YEAR. By John R. Tunis. New York: Harcourt, Brace. 1944. 199 *pp.* $2.

A continuation of Keystone Kids with Spike Russell still the hero.

Reviewed in the SRL *for April 15.*

THROUGH MANY WATERS. By Virginia Watson. Pictures by Jessie Robinson. New York: Harper & Bros. 1944. 150 *pp.* $2.

A modern story of a boy who had the love of the sea in his veins. From a duck pond on a Midwestern farm he follows a stream to a lake, the lake to a river, the river to the Great Lakes, a canal to the sea where he crosses the Atlantic as cabin boy on a liner.

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YONIE WONDERNOSE.

Marguerite de Angeli has written and illustrated in color and black and white a charming story about a boy and his curiosity. Distinctive Americana for picture-book age readers. *Jr. Guild Selection.* $2.00

DADDY COMES HOME. *Written and illustrated by Charlotte Steiner.* The story of little Mary's surprise for her Daddy's homecoming. She's as real as the little girl next door. Picture Book Age. $1.25

RED LIGHT GREEN LIGHT. *By Golden MacDonald. Illustrated by Leonard Weisgard.* The wanderings of the truck, car, jeep, boy, cat, dog and mouse make the young reader traffic conscious. Up to 5. *Jr. Guild Selection.* $2.00

BATTLES—HOW THEY ARE WON. *By Mary Elting and Robert T. Weaver.* A simple book of strategy, with maps, diagrams, illustrations by *Jeanne Bendick.* Any Age. *Jr. Guild Selection.* $2.00

THE LAND WE LIVE ON. *By Carroll L. and Mildred Adams Fenton.* The land of our country, how it came to be, how we are living on it and using it. 46 photos. Up to 12. *Jr. Guild Selection.* $2.50

TOMMY AND HIS DOG, HURRY. *By Helen Ferris. Illustrated by Ruth Wood.* Tommy's dog, Hurry, was just plain mutt, but perfect in Dogs for Defense. 7-10. $1.50

FRED AND BROWN BEAVER RIDE THE RIVER.

Written and illustrated by Sanford Tousey. A boy's trip down the Mississippi in the 1830's. 6 to 10. $1.50

RABBIT-GO-LUCKY. *Written and illustrated by Phyllis Coté.* Indian stories, a weaving loom, and Angora rabbits give Mary Jane her very best summer in New Hampshire. 6 to 10. *Junior Guild Selection.* $2.00

BICYCLE COMMANDOS. *By Wendell Farmer. Illustrated by Alice Harvey.* Four children help track down a saboteur. 7 to 10. *Jr. Guild Selec.* $2

LOVE'S ENCHANTMENT. Story Poems and Ballads *collected by Helen Ferris. Illustrated by Vera Bock.* A perfect introduction to good poetry. For older girls. *Jr. Guild Selection.* $2.50

PLAIN CLOTHES PATRICIA. *By Mary Urmston. Illustrated by Dorothy Scher.* A sixteen-year-old girl spends an exciting summer handling a dress shop. Older girls. *Jr. Guild Selection.* $2.00

THUNDERBOLT HOUSE. *By Howard Pease,* author of *Jinx Ship.* Illustrated by *Armstrong Sperry.* A mystery set against the background of the San Francisco earthquake and fire. High School Age. $2.00

NEW WORLDS FOR JOSIE. *By Kathryn Worth. Jacket and endpapers by Alice Murphy.* The story of two American girls at a Swiss boarding school. Older Girls. *Jr. Guild Selection.* $2.00

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THE SEA CATS. By Alice Curtis Desmond. Illustrations by Wilfred Bronson. New York: The Macmillan Co. 1944. 216 *pp.* $2.

The hero of this story of the seal industry on the Pribiloff Islands is only thirteen, but he does the work of a man when his father is injured by a fall, and at the season's end gets the five hundred dollars that is the sum earned by experienced sealers. End-paper maps and realistic convincing drawings illustrate the story.

THE WHITE TULIP. By Helen Girvan. New York: Farrar & Rinehart. 1944. 280 *pp.* $2.

The background of the story is the war between Spain and Holland.
Reviewed in the SRL *for April 15.*

ROAD TO DOWN UNDER. By Maribelle Cormack. Illustrations by Edward Shenton. New York: D. Appleton-Century Co. 1944. 301 *pp.* $2.50.

An adventure story of Australia.
Reviewed in the SRL *for June 10.*

SHIFT TO THE RIGHT. By B. S. Chute. New York: The Macmillan Co. 1944. 231 *pp.* $2.

A collection of short stories about sports, in school and in camp. Even granted prejudice against short stories, these are too good to miss.
Reviewed in the SRL *for October 21.*

PIGSKIN WARRIORS. By Jackson Scholz. New York: William Morrow & Co. 1944. 214 *pp.* $2.

A good sport story that carries its characters into action in the South Pacific. It will probably be very popular with boys and girls everywhere.
Reviewed in the SRL *for September 23.*

DANGER ON OLD BALDY. By Margaret E. Bell. New York: William Morrow & Co. 1944. 224 *pp.* $2.

How Robert Craig helps solve a Japanese spy mystery in southern Alaska. A sound plot, humor, convincing characters, and a particularly interesting background.
Reviewed in the SRL *for September 23.*

FOX FIRE. By Gertrude Robinson. Illustrated by Woodi Ishmael. New York: E. P. Dutton & Co. 1944. 246 *pp.* $2.

An ambitious story of a Puritan family in New England. It looks like a book for younger boys and girls, but theme and plot are better adapted to older ones.
Reviewed in the SRL *for October 21.*

THE RED TRACTOR. By Paul Corey. New York: William Morrow & Co. 1944. 248 *pp.* $2.

An interesting, timely book that tells of the struggle of the "home" farmers today against the "absentee owner" farms and Government priorities. It has humor and warmth and a good sense of proportion.
Reviewed in the SRL *for October 21.*

LORD OF LONDON. By Cora Burlingame. Pictures by George Richards. New York: D. Appleton-Century Co. 1944. 291 *pp.* $2.50.

A "young novel" of fourteenth century England with the Dick Whittington who became Lord Mayor of London as its hero.

GRANITE HARBOR. By Dorothy Maywood Bird. Illustrations by Gertrude Howe. New York: The Macmillan Co. 1944. 211 *pp.* $2.

The story of a Texas girl in the Northern winter of Lake Superior. Terry is an unusual character—a girl who has lost her self-confidence through a very bad accident and must slowly win it back. There is a hint of romance in the story.

BUCKEYE BOY. By Marjorie Medary. Decorations by James MacDonald. New York: Longmans, Green & Co. 1944. 265 *pp.* $2.

To be reviewed December 9.

THE LONG TRAINS ROLL. By Stephen W. Meader. Illustrated by Edward Shenton. New York: Harcourt, Brace & Co. 1944. 259 *pp.* $2.

To be reviewed December 9.

Books About Animals

THE HORSE WHO LIVED UPSTAIRS. By Phyllis McGinley. Illustrated by Helen Stone. Philadelphia: J. B. Lippincott Co. 1944. 49 *pp.* $1.25.

EVERY once in a while a new book comes along that brings a happy marriage of author and illustrator, that is exactly *right* in text, format, and pictures. Such a book is this story of Joey. Joey is a horse who lives in New York—and loves it. He thought at one time that he did *not* love it, that he really longed to live in the country in a red barn with green fields where "he could run about and kick up his heels."

Mr. Polaski, Joey's owner, peddled vegetables. He had a nice room for Joey on the fourth floor so that you had to go up in an elevator. The room had a window so that Joey could look out on the Manhattan skyline and in the next stall there was a very interesting Percheron for Joey to talk to at night. Along the streets where they peddled vegetables Joey had many friends who gave him fresh carrots and sugar. In the winter Mr. Polaski had a blanket for him and in the summer a very becoming straw hat. But Joey still longed, or thought that he longed, for the country. He was discontented. Then Mr. Polaski decided to have a truck instead of a horse, and Joey was sent to the country. How he hated it! How he loathed pulling the heavy plough and being mauled by the children! How he resented being told by the cross old grey horse

Unanimously acclaimed one of the most lovable and endearing of children's stories

PENNY

Story and Pictures by Marjorie Torrey

The *New York Times* says, "Will send mothers back to the days when they explored Victorian mansions and old barns, while little girls, 7 to 10 will feel the glow of its good cheer. The pictures are exactly of the period and among the prettiest we have seen for a long time." *Third large printing, $2.50.*

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next door that he knew nothing about farming! How he missed Manhattan! Then Mr. Polaski could not get any oil for his truck—so he came back for Joey. And there again were the city streets and the elevator to his room and the friendly people who gave him carrots and sugar.

"I guess I am just a city horse at heart," said Joey.

This theme is not a new one. We remember a story called "Ardelia in Arcady" that is very much the same, only it was a little girl instead of a horse. Joey is new, however, and the pictures are new and utterly delightful. No confirmed New Yorker can look at them without a thrill of recognition and a chuckle of pleasure. The very essence of Manhattan is here, the sense of life that flows through its streets, the careless friendliness of

—*From the book.*

its people. Every New Yorker knows Mr. Polaski and his cart. From now on we will all be looking for Joey! It will be fun, when we come upon him, to give him a lump of sugar and ask him how he likes the country!

Miss McGinley and Mrs. Stone have made a book that boys and girls everywhere will love. But it is the New York boys and girls, not to mention their fathers and mothers, who will love it best.

M. G. D.

WILDERNESS CHAMPION; THE STORY OF A GREAT HOUND. By Joseph Wharton Lippincott. Illustrated by Paul Bransom. Philadelphia: J. B. Lippincott Co. 1944. 195 *pp.* $2.

The hero of this story, Reddy, will take his place with Bob Son of Battle and Bugle Ann. It is a book for older boys and girls, filled with action and suspense. The background is the mountains of Alberta, a Wyoming ranch, and the Florida Everglades.

SHAVETAIL SAM: U. S. ARMY MULE By Helen Orr Watson. Illustrated by Bernard Garbutt. Boston: Houghton Mifflin Co. 1944. 163 *pp.* $2.

The author of Top Kick and Tropper

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tells the story of an Army mule who "graduates" from West Point and with the men sees service in the Italian campaign.

HI, GUY! THE CINDERELLA HORSE. Told and Pictured by Paul Brown. New York: Charles Scribner's Sons. 1944. 61 *pp.* $2.

Left alone in a dirty stable by his owners, Hi Guy is taken to the pound to be shot. But Barney sees him and with care and time he becomes a fine jumper and wins a Blue at Madison Square Garden.

TREKS ACROSS THE VELDT. By Theodore J. Waldeck. Illustrated by Ivan T. Sanderson. New York: The Viking Press. 1944. 213 *pp.* $2.50.

A realistic, honest, and thrilling account of trapping wild animals alive and unhurt in Africa. Stunning illustrations.

Reviewed in the SRL *for June 10.*

SON OF THE WALRUS KING. By Harold McCracken. Drawings by Lynn Bogue Hunt. Philadelphia: J. B. Lippincott Co. 1944. 129 *pp.* $2.

Like "The Biggest Bear on Earth" this is a story of Alaska and the Arctic Sea. It is historically interesting as well as a well dramatized record of wild animal life.

LIFE WITH ALICE. By Dick Richards. New York: Coward-McCann. 1944. 67 *pp.* $2.

Alice is the famous lady elephant at the Bronx Zoo. Her story is told by her keeper.

Reviewed in the SRL *for May 13.*

Books About the War

BOMBER PILOT. By Philip Harkins. New York: Harcourt, Brace & Co. 1944. 229 *pp.* $2.

THIS is a story that boys have been waiting for since the war began. Its hero, Al Hudson, goes through the training for Army aviation, becomes the pilot of a Flying Fortress, and completes several missions over France and Germany. It is all here, from his acceptance as a cadet in training to his rescue from the choppy waters of the North Sea. He is a captain, and two of the men who trained with him in America are in the dinghy with him. One of them had been "a rich boy"; an unpopular snob. The other a shy and often awkward Italian-American. Now they were equals. But the subjective effect of training for combat and combat itself upon these typical American boys is not stressed. The book is as realistic, as detailed as a personal diary. Everything that the boys today who are too young for Air Corps training want to know is here: the strain, the challenge, the impact of personality, the moments of fear and doubt and depression, the growing sense of power—of something conquered and assimilated. It is all told in the vigorous idiom of our day and hour. It is, perhaps, good journalism rather than good literature. But boys from Maine to California will "eat it up." It tells them the truth in terms that they will understand.

UNCLE SAM'S MARINES; HOW THEY FIGHT. By George Avison. Illustrated by the Author. New York: The Macmillan Co. 1944. 40 *pp.* $1.

This text is for almost any age, but the vigorous, graphic illustrations tell the story of the Marines for boys who are too young to get it from a text. It illustrates all the phases of training and fighting, including the fliers and the "Dogs of War."

WE BUILD, WE FIGHT. The Story of the Seabees. New York: Harper & Bros. 1944. 122 *pp.* $2.50.

The first real record of the Seabees for boys and girls. It is illustrated with photographs and is so good that everyone in the family will want to read it.

FLIGHTS TO GLORY. By John Purcell. New York: The Viking Press. 1944. 184 *pp.* $2.50.

Illustrated with beautiful photographs this tells of the growth and use of our planes and of the men who fly them.

Reviewed in the SRL *for May 13.*

BRAVE SHIPS OF WORLD WAR II. By Joseph Leeming. Illustrated by Grattan Condon. New York: Thomas Nelson & Sons. 1944. 238 *pp.* $3.

A factual account of the British and American ships in action that runs from the sinking of the *Graf Spee* in December, 1939, to the day after Christmas in 1943 when the *Scharnhorst* was sunk in the Arctic Sea.

THE PHANTOM FREIGHTER. By Felix Riesenberg, Jr. New York: Dodd, Mead & Co. 1944. 180 *pp.* $2.

The story of an exciting voyage that began in San Francisco in July, 1943.

Reviewed in the SRL *for July 8.*

JEZEBEL THE JEEP. By Fairfax Downey. Illustrated by Paul Brown. New York: Dodd, Mead & Co. 1944. 150 *pp.* $2.

One of the most amusing of the books that have come out of this war.

Reviewed in the SRL *for May 13.*

SOME FOLLOW THE SEA. By Gregor Felson. New York: E. P. Dutton & Co. 1944. 114 *pp.* $2.50.

A story of the American Merchant Marine on the route to Murmansk.

Reviewed in the SRL *for May 13.*

THE SWORD IS DRAWN. By Andre Norton. With Illustrations by Duncan Coburn. Boston: Houghton Mifflin Co. 1944. 180 *pp.* $2.

An exciting story of a Dutch boy in this war.

Reviewed in the SRL *for April 15.*

BEYOND THE CALL OF DUTY. By Franklin M. Reck. New York: Thomas Y. Crowell Co. 1944. 175 *pp.* $2.

The inspiring story of the eighteen

Gray Woman and Gray Horse

By Bridget Dryden

LIZ BOLTON'S linen swung magnificent,
heroic in the windy month of March,
her pieces sculptured by the frozen starch.
took a wild pose, a fighter's torso bent.
Blue-driven by young March's snow-portent
in the silver-mining hills, the sportive element
fought with the clothesline.

How came Liz Bolton ever to have taken
that wornout horseranch, tattered and foresaken?
Who knows? In her past life some passionate clash.
or some old dread or a mere whimsy rash?
So there she lived who used, they say, to dance
on tightropes. Her big sheets came from France
She had two goblets set on gilded stem
engraved with monogram and diadem.

Last time I saw her, up by Julian,
—gaunt and dark-cheeked as Indian Mexican—
against the sky she ploughed, gray woman, gaunt gray horse;
pitted against a field intractable.
lonely, heroic and invincible.

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men who have received the highest award for valor in battle that this country gives. It closes with the citation given to General MacArthur on March 25, 1942.

NOW DADDY'S IN THE ARMY. By D. Carr and I. J. Parrott. Illustrations by George Shellhase. New York: William Morrow & Co. 1944. 57 *pp.* $1.

A very simple story, with lively drawings, of what happens to daddy from the day he arrives at camp until he is ready to go overseas.

Biography

RAYMOND L. DITMARS; HIS EXCITING CAREER WITH REPTILES, ANIMALS AND INSECTS. By L. N. Wood. Illustrated with Photographs. New York: Julian Messner. 1944. 272 *pp.* $2.50.

RAYMOND DITMARS was a lucky man. He was able to make his greatest interest, his hobby, his profession. And the road to success was not long and barren as it has been with some gifted people. He was only twenty-three when, in 1899, he was appointed assistant curator of the New York Zoo under Dr. Hornaday. Material gain, in the sense of a fortune, was never his. But that made very little difference to him. His reward came in the chance to do his work and to have it recognized, and in loyal friends who ran, in the social scale, from Dr. Henry Fairfield Osborn to the longshoremen who handle the freight at East River piers. He had a gift for friendship.

Laura Wood has captured in her story the rather rueful humor that ran through all his youthful adventures. As we read, we find ourself chuckling again and again. His family, at first violently and then resignedly, protested the presence in their otherwise peaceful household of snakes, rats, and other unpleasant things. His mother never became really reconciled but his wife and their two daughters took to strange beasts, snakes, and insects with an enthusiasm almost equal to his. Their long, happy "hunting trips" as a family are the "high lights" of the story. Before the Bronx Zoo was opened he was fairly well known. Famous people had come to his attic museum in the family house in the Bronx to see his snakes and to ask him questions. His work under Dr. Hornaday began under the happiest auspices. It was a long and singularly rich relationship. The whole story reads like a novel of adventure. There is humor in it and charm and great vitality. It is, too, a satisfactory reference book with a bibliography and

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By Merritt Parmelee Allen. "Vigorous study of a boy's personal loyalty . . . provides us with a Civil War story of a kind new to us."—*N. Y. Herald Tribune Decorations by C. B. Falls.* $2.00

THE BELLS OF LEYDEN SING

By Catherine Cate Coblentz. "A full, rich family story of Pilgrim times in Holland and America. Has wit and charm." —*Publishers' Weekly. Illustrated by Hilda van Stockum* $2.25

SMOKY RIDGE

By Fredric Doyle. "A beautifully written, unsentimental book, well illustrated by Theresa Kalab, which shows the woodland creatures as they really are."—*Publishers' Weekly.* $2.25

FUSS 'N' FEATHERS

By Laura Long. The life of Winfield Scott, who served brilliantly in the war of 1812, the Indian Wars, and the Mexican War. "Fascinating biography of one of our great generals. Fast moving, superior reading."—Virginia Kirkus. *Decorations by Henry C Pitz* $2.25

BUCKEYE BOY

By Marjorie Medary. Tom Kenyon wins a place as a newspaper apprentice. "A quietly sustained drive and an excellently drawn background make this unusual story absorbing."—*N Y Times Decorations by James MacDonald.* $2.25

WE OF FRABO STAND

By Loring MacKaye. A brave and thrilling tale of the young hero Gylf and his people, who, facing betrayal from within, defended medieval Visby against invasion. *Illustrated by Elsa Jemne.* $2.25

SEPARATE STAR

By Loula Grace Erdman. "One of the few books centering around the life of a teacher which can stand on its own feet as an interesting novel." —Harl R. Douglas, *University of Colorado Decorations by Janice Holland* $2.25

ROCKY MOUNTAIN RANGER

By William Marshall Rush. Young Kirk Douglas, with the aid of his beautiful wild mare, Flaxy, wins a place in the United States Forest Service. "Plenty of danger and excitement Good reading." —*Library Journal Decorations by Richard Bennett* $2.00

THE GOOD SHIP RED LILY

By Constance Savery. Toby and his delightful family attempt to flee England. "An exciting story . a good romantic tale. Sustains a tantalizing mystery to the last page."—*N. Y Herald Tribune. Illustrated by Nedda Walker* $2.25

HANNIBAL'S ELEPHANTS

By Alfred Powers. Young Agenor, assistant keeper of the elephants, takes an exciting part in Hannibal's famed invasion of Italy across the Pyrenees, the Alps and the Apennines. "What a story—this is a find!"—Virginia Kirkus. *Illustrated by James Reid* $2.25

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M. G. D.

LONE JOURNEY; THE LIFE OF ROGER WILLIAMS. By Jeanette Eaton. Illustrated by Woodi Ishmael. New York: Harcourt, Brace. 1944. 266 *pp.* $2.50.

A well-planned and written biography of an early American who fought for the liberty of the individual, for freedom of worship and of speech. It begins in the London of James the First and ends with the settlement of the Rhode Island Colony in America.

Reviewed in the SRL *for October 21.*

WASHINGTON IRVING; EXPLORER OF AMERICAN LEGEND. By Laura Benét. Illustrated by Harve Stein. New York: Dodd, Mead. 1944. 293 *pp.* $2.50.

The story of Irving's childhood and youth in New York City, of his travels through New York State into Canada, and his early trips to the Continent. The later life, especially his years in Spain, are lacking and one feels the omission.

DR. GEORGE WASHINGTON CARVER; SCIENTIST. By Shirley Graham and George D. Lipscomb. New York: Julian Messner. 1944. 248 *pp.* $2.

An inspiring biography of a great American.

Reviewed in the SRL *for May 13.*

JOHN PHILIP SOUSA; THE MARCH KING. By Mina Lewiton. Illustrated by Howard Simon. New York: Didier. 1944. 63 *pp.* $1.50.

A short, attractive biography of a vital American composer.

Reviewed in the SRL *for August 19.*

A SOUNDING TRUMPET. By Louise Hall Tharp. New York: Robert McBride. 1944. 237 *pp.* $2.

A life of Julia Ward Howe.

Reviewed in the SRL *for May 13.*

JOHN MILTON. By Edmund Fuller. Pictures by Robert Ball. New York: Harper & Bros. 1944. 238 *pp.* $2.50.

A mature biography that emphasizes Milton's place as a fighter for freedom as well as a poet. It covers his attitude and actions as secretary to Oliver Cromwell and his bitterness at the restoration of the monarchy. Considering the breadth of the book, it is a pity that there is no index.

CHAMPLAIN; NORTHWEST VOYAGER. By Louise Hall Tharp. With Illustrations by Charles B. Wilson. Boston: Little, Brown & Co. 1944. 251 *pp.* $2.

By the author of "A Sounding Trumpet," this tells the story of Samuel de Champlain from his boyhood in France to his death in Quebec.

"I have blazed the trail. Now the New World belongs to you who follow me."

FIRST WOMAN DOCTOR. By Rachel Baker. Illustrated by Corinne Malvern. New York: Julian Messner. 1944. 246 *pp.* $2.

A fine biography of Elizabeth Blackwell.

Reviewed in the SRL *for April 15.*

GREEN MOUNTAIN BOY; SETH WARNER. By Leon W. Dean. Illustrated by Charles Child. New York: Farrar & Rinehart. 1944. 242 *pp.* $2.

The biography of a man whose adventures make good reading.

Reviewed in the SRL *for April 15.*

THE EXILE'S DAUGHTER; A BIOGRAPHY OF PEARL S. BUCK. By Cornelia Spencer. New York: Coward-McCann. 1944. 228 *pp.* $2.50.

A rather sentimentalized account of the life in China and America of a successful writer in whom American girls are much interested.

OLIVER HAZARD PERRY. By Alfred H. Fenton. Illustrated by Gordon Hake. New York: Farrar & Rinehart. 1944. 249 *pp.* $2.

The author of "Dana of the *Sun*" writes the life story of a naval hero whose words are on the lips of all Americans just now: "I have met the enemy and they are ours."

GIANTS OF CHINA. By Helen Kuo. Illustrated by Woodi Ishmael. New York: E. P. Dutton & Co. 1944. 254 *pp.* $3.

To be reviewed December 9.

The Arts

LOVE'S ENCHANTMENT; STORY POEMS AND BALLADS. Collected by Helen Ferris. Decorated by Vera Bock. New York: Doubleday, Doran & Co. 1944. 120 *pp.* $2.50.

WE have been waiting a long time for a book like this. It is a widely based, sensitive selection of the story poems that are, or should be, a part of "growing up" for girls far and wide. Here are the old romantic ballads that, once read, are remembered and that are hard to find. Here with them are poems like "The Forsaken Merman" and "The Highwayman" and "Lady Clare." They are not separated by classification. They follow one another easily, as though a mind rich in remembered things had let them slip in and out from memory

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to the printed page. Mary Webb's "Colomon" is here, and William Butler Yeats's "The Hosts of the Air." One misses certain things; but that is always true with an anthology. No two people make the same poem first or second in importance. Here are twenty-seven poems that are all important. And Vera Bock has made the book that holds them beautiful and romantic. In the end-papers the lady leans from a window and the lover catches the rose that she throws. In the distance, other lovers wander under the trees and Time with his scythe crosses the drawbridge of the castle led by Cupid. There are feeling and imagination as well as fine drawing in the full-page illustrations. Here is a gift book for a girl as lovely as the Holiday House edition of "Aucassin and Nicolette."

M. G. D.

THE ANIMALS' CHRISTMAS; Poems, Carols and Stories Chosen by Anne Thaxter Eaton. Decorated by Valenti Angelo. New York: The Viking Press. 1944. 124 *pp.* $2.

An exquisite little book that will be reviewed in the Christmas number of the *SRL*.

WAG-BY-WALL. By Beatrix Potter. Wodcuts by J. J. Lankes. Boston: The Horn Book. 1944. 28 *pp.* $1.50.

Beatrix Potter's last book is a story that Jenny Ferret told in the first writing of "The Fairy Caravan." In format and decoration it is a fitting tribute to a writer whose books will "live forever" among children.

HANSEL AND GRETEL; A Story of the Forest. By William and Jacob Grimm. Music by Engelbert Humperdinck. Illustrations by Warren Chappell. New York: Alfred A. Knopf. 1944. 30 *pp.* $2.

Unusual pictures that look like reproductions of oil paintings and the Humperdinck music in a simplified form make this familiar story a gift of enduring value to the whole family.

THE CHINESE-AMERICAN SONG AND GAME BOOK. Compiled by A. Gertrude Jacobs. Illustrated by Chao Shih Chen. Music by Virginia and Richard Mathes. New York: A. S. Barnes & Co. 1944. 96 *pp.* $2.50.

Reviewed in the SRL *for August 19.*

WHAT AND WHAT-NOT: A Picture Story of Art. By Kay Peterson Parker. Boston: Houghton Mifflin Company. 1944. 61 *pp.* $2.

The development of art and architecture shown through black and white drawings and a simple text.

BOOKS, CHILDREN AND MEN. By Paul Hazard. Translated by Mar-

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guerite Mitchell. Boston: The Horn Book. 1944. 176 *pp.* $3.

The influence of books on men's thoughts, especially in childhood, by a famous French scholar and teacher.
Reviewed in the SRL *for May 13.*

PIONEER ART IN AMERICA. By Carolyn Sherwin Bailey. With Lithographs by Grace Paull. New York: The Viking Press. 1944. 221 *pp.* $2.50.

This is the final book of a series that has brought the arts and crafts of their own country vividly to American boys and girls. In story form, with charming illustrations, it tells of people who created beauty, from Mordecai Lincoln, the smith, to Grant Wood the painter.

ADVENTURES IN SYMPHONIC MUSIC. By Edward Downes. Decorations by John O'Hara Cosgrave II. New York: Farrar & Rinehart. 1944. 323 *pp.* $2.

A stimulating book for the older boys and girls.
Reviewed in the SRL *for August 19.*

PALESTRINA; SAVIOR OF CHURCH MUSIC. By Charles Angoff. Illustrations by William Brady. New York: Bernard Ackerman. 1944. 64 *pp.* $1.50.

A sympathetic biography of Giovanni Pierluigi da Palestrina told for adults as well as for young people. The sixteenth century composers and their patrons are the characters and the struggle to establish and preserve the purity of church music the theme.

GLORY HALLELUJAH; THE STORY OF THE BATTLE HYMN OF THE REPUBLIC. By Katherine Little Bakeless. Drawings by Edward Shenton. Philadelphia: J. B. Lippincott Co. 1944. 100 *pp.* $1.50.

To be reviewed December 9.

Books That Inform

MEDITERRANEAN SPOTLIGHTS. By Attilio Gatti. Illustrated with photographs. Maps by F. A. Fanale. New York: Charles Scribner's Sons. 1944. 183 *pp.* $2.50

IN the light of what is happening today this book has great value. It is the story of the civilization that borders the Mediterranean Sea—a story that is brought up to the day of the book's publication only a few weeks ago. Through the lips of Nikolaos Kalokastros of Candia on the island of Crete we hear the epic tale of Crete itself, of Greece, and the little islands of the Aegean Sea. We go to Turkey and to Palestine. With the British and Americans soldiers on leave we see the Holy Land as it is today, and the miraculous modern city of Tel Aviv. The chapter on Malta begins with the words on President Roosevelt's citation that he presented to the people of Malta on December 8, 1943. We see North Africa and Gibraltar, southern Italy and Sicily as they were centuries ago and as they are now. We even learn what has been destroyed and what saved during this war. We go up through Italy to Rome, Florence, and Venice. We learn why the Germans are fighting so desperately to hold the Po Valley. The story is told with an unusual skill

—From "Love's Enchantment."

in handling time and space. It is confident and zestful. It never lags, and yet it leaves us with an amazing amount of information. To those of us who know the road, it brings back memories that hurt! It is illustrated with exceptionally good and well selected photographs.

M. G. D.

TWO OCEANS TO CANTON; THE STORY OF THE OLD CHINA TRADE. By Agnes Danforth Hewes. Illustrated by Harry Roth. New York: Alfred A. Knopf. 1944. 192 *pp.* $2.

THIS book has such spirit, such appreciation of the history of trading that no one who reads it can fail to feel confidence in the future, knowing how America, faced once with the struggle for existence, met it with trade—and won. It is especially good to have boys and girls hear the story from Agnes Hewes and her rich background. Who can read of John Ledyard whose brilliant dream of starting trade in the Northwest took him from America through Europe and, starving and half-clothed, across freezing Siberia to within six hundred miles of his goal without a thrill of admiration? The influence of trade on the growth of America spread and grew through the years. Little Salem with its brave and daring seamen influenced all New England with the wealth and culture brought from China. Stephen Girard brought riches, even silver itself, into Philadelphia and offered financial assistance to the new Government. John Astor opened up a route to the West for pioneers and settlers to follow. All these stories, flowing one into another, tell of the building of a new continent into an important world power by the middle of the nineteenth century. The book is well indexed. It can be read both for pleasure and for profit.

ELIZABETH B. SPRING.

ABRAHAM LINCOLN'S WORLD. 1809-1865. By Genevieve Foster. New York: Charles Scribner's Sons. 1944. 347 *pp.* $3.

Like "George Washington's World" this pictures the people and events that influenced world history during the lifetime of a great American. The reign of Victoria, Livingstone in Africa, Napoleon III, Hans Andersen, the Western expansion of America, the Civil War. The relationships in time and space are logical, the prose crisp and clear. It is an admirable guide toward "One World."

MY FIRST GEOGRAPHY OF THE PACIFIC. By Arenso Sondergaard. Illustrations by Cornelis. Boston: Little, Brown & Co. 1944. 56 *pp.* $2.

A large, picture geography that tells graphically the story of the Pacific Ocean from Balboa to December 7, 1941. Stunning map end-papers and many illustrations in color and in black and white.

MADE IN THE U.S.S.R. By William C. White. New York: Alfred A. Knopf. 1944. 159 *pp.* $2.

This series, so happily begun with Susan Smith's "Made in America," goes on with a clear and very readable account of the outstanding things made in Russia of the past and of the present. It is illustrated with maps and photographs.

PORTUGAL: Wharf of Europe. By Elizabeth Colman. Illustrated with Photographs. New York: Charles Scribner's Sons. 1944. 91 *pp.* $1.50.

A timely and informing book that tells of old and new events in Portuguese history. It ends with a good description of the refugees of many countries pouring through the streets of Lisbon. Fine photographs.

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COPPER, THE RED METAL. By June M. Metcalfe. New York: The Viking Press. 1944. 104 *pp.* $2.

A clear account of the making of copper from the time the ore leaves the earth till the finished copper penny is inspected and passed at the Mint. The history of copper is given, too. The format is very attractive and the photographs that illustrate it are well selected and beautifully reproduced.

THE STORY OF CALIFORNIA. Lithographs by C. H. DeWitt. Text by May McNeer. New York: Harper & Brothers. 1944. 32 *pp.* $1.50.

Another of the large picture books in color of the Regions of America. This is a romantic story, well told. The title page is fascinating.

THE LAND OF WILLIAM OF ORANGE. By Adriaan J. Barnouw. Philadelphia: J. B. Lippincott Co. 1944. 104 *pp.* $2.

The second in a series of books about the countries that form the United Nations.

Reviewed in the SRL *for June 10.*

BETWEEN EARTH AND SKY. By Marion Gill MacNeil. Pictures by Nils Hogner. New York: Oxford University Press. 1944. 64 *pp.* $1.50.

An interesting and informing book about the weather; how it is made, how we measure and predict it. Unusual, full-page illustrations.

COURIERS OF THE SKY; The Story of Pigeons. By Mary Graham Bonner. New York: Alfred A. Knopf. 1944. 83 *pp.* $1.50.

A practical guide to the raising of pigeons as well as a vivid account of their usefulness in World Wars I and II. Illustrated with photographs.

MODERN RADIO. By Kingdon S. Tyler. New York: Harcourt, Brace. 1944. 238 *pp.* $3.

This is "the last word" on radio as a science and on radar. It is planned and written with great clarity and in language that anyone can understand.

BEHIND THE MICROPHONE. By John J. Floherty. Philadelphia: J. B. Lippincott Co. 1944. 207 *pp.* $2.

John Floherty has never told a better factual story than this. It covers the development of broadcasting as it keeps us informed of world affairs. It is exciting, well planned, and it adds enormously to our knowledge of a vital factor in modern life.

PLASTICS IN THE WORLD OF TOMORROW. By Captain Burr W. Leyson. New York: E. P. Dutton & Company. 1944. 184 *pp.* $2.50.

A readable book on a new medium that offers a career to ambitious boys and girls of today. Illustrated with photographs.

THE STORY BEHIND STEEL. By Hermann Schoenen. New York: Alfred A. Knopf. 1944. 95 *pp.* $1.75.

A long, slender book with large, clear type and photographic illustrations in black and white and in color explains the importance of steel and the process through which it passes before it becomes weapons of war and necessities for peace.

HOW PLANES GET THERE. By Dickey Meyer. Drawings by Da Costa. (Young America's Aviation Library.) New York: Harper & Brothers. 1944. 64 *pp.* $1.

An invaluable book for boys who are planning to become aviators. It is illustrated with photographs and diagrams.

PLANES IN ACTION. By Dickey Meyer. Drawings by Da Costa. (Young America's Aviation Library.) New York: Harper & Brothers. 1944. 64 *pp.* $1.

Another book that is almost a necessity for future aviators. It is illustrated with diagrams.

THE MODEL PLANE ANNUAL. By David C. Cooke. New York: Robert M. McBride & Co. 1944. 224 *pp.* $2.75.

A clear, comprehensive guide to the building of model airplanes.

THE AVIATION DICTIONARY FOR BOYS AND GIRLS. Edited by Leslie E. Neville. Pictures by Gregorio Prestopino. New York: Whittlesey House. 1944. 192 *pp.* $2.

Definitions of words used in relation to aviation arranged alphabetically with diagram illustrations in black and red.

FUN WITH CHEMISTRY. By Mae and Ira Freeman. New York: Random House. 1944. 59 *pp.* $1.25.

The simple experiments of a beginner in chemistry. Clear text and large, very helpful photographs.

CHINA COUNTRY OF CONTRASTS. By Mary A. Nourse and Delia Goetz. New York: Harcourt, Brace & Co. 1944. 229 *pp.* $2.50.

To be reviewed December 9.

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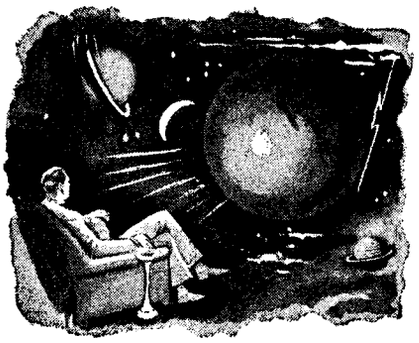

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ASTIGMATIC GRANDSIRE would exchange birth certificate data with twentyish to fiftyish (no kittenish) advertisers. Object: Revision of Mencken and Roget respectively. Box 439-K.

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CULTURED WIDOW, alone, seeks correspondence with mature gentleman of personality. Box 435-K.

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TWENTYISH SOPHOMORE in southern college desires to correspond with clever, mundane young man interested in modern painting and/or ballet, Thomas Wolfe, Maugham, James Joyce, the theater, music, the Russians. Box 438-K.

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YOUNG MAN, TWENTYISH, university grad, desires correspondence with young lady around same age. Thoroughly normal and realistic type fellow. Box 452-K.

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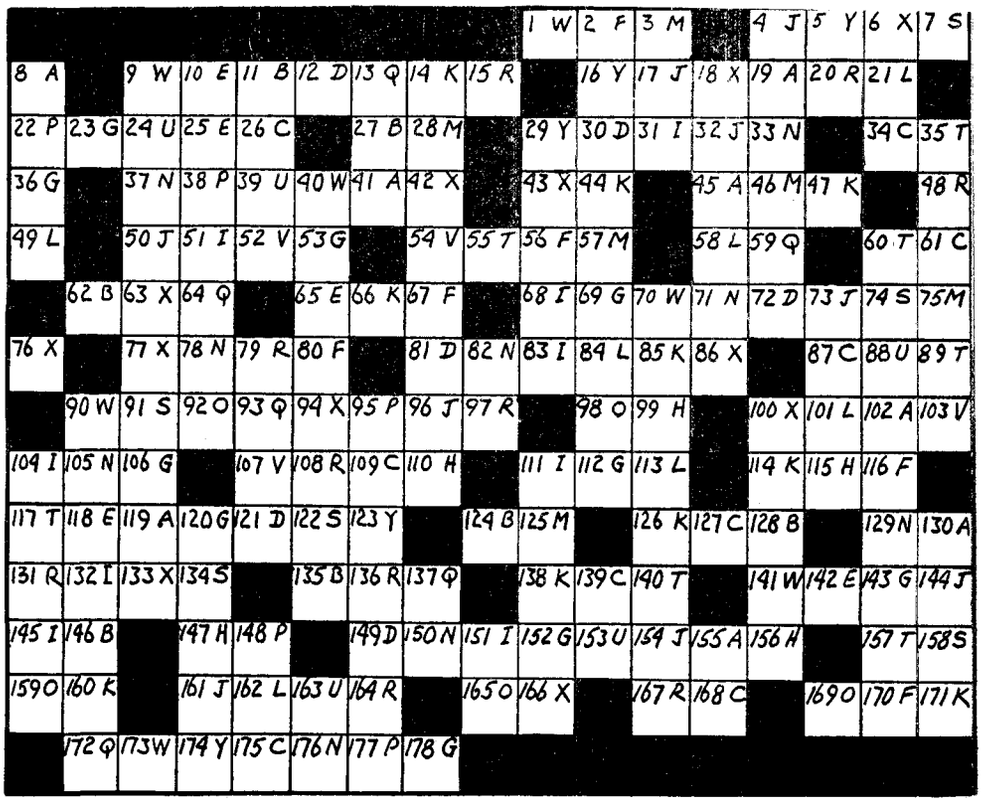
The Crostics Club

WHILE my reflections on coincidences was on its way to The Crostics Club came what we might call a coincidence of coincidences from Sherwood J. Larned, Saugerties, N. Y.: "Do coincidences interest you? This afternoon, October 12, feeling an urge to work out a DC I picked up Series 16 and tackled the next unsolved one. It chanced to be No. 17, 'S. E. Morison: Admiral of the Ocean Sea' and helped celebrate the day. I use the books sparingly to make them last till their successors are out."

Mrs. Carl Gray III, who, you may recall, once wrote us a hilarious letter on the reactions of her family and friends to DCs, again contributes to our amusement, this time from Chicago: "When I read your column in the September 16 issue, I felt the same delicious glow of lofty superiority that is inevitable when once every two years I come through with an elaborate and obscure bit of information simultaneously with John Kieran Monday nights. 'A tau cross with looped top' called a problem! I *knew* it!" Then Mrs. Gray reminiscences how as a child summers in her grandfather's home at Sakonnet, R. I., she lived near two bewitching maidens, one of whom, Annie Guiou, was a part of the expedition that unearthed Tutankhamen's tomb. . . ."She gave me a tiny *ankh* on a gold chain that had actually come from the tomb. . . . Remember the curse supposed to fall on anyone who had taken part in the excavating and the several strangely unnatural deaths among the members of the expedition? I certainly would like to find out what happened to Miss Guiou. Do any of our readers know of Miss Guiou?

This from Franklin Day is long overdue, for it was his reply to Elizabeth Underhill's berating of him in this column because he thought DCs "The First Garden" and "Hawthorn and Lavender" scarcely worth the puzzling. Elizabeth's deduction was that, "After all we can't all be realists, planners for the future and adherents of basic English." Mr. Day rejoins: "What things people find out about one from the mere shadow of one's opinion! I plead guilty to the charge of being a realist. As for 'planners of the future' I distrust them intensely because they are too logical and intellectual. Basic English I consider worse than Pidgin, in fact no English at all. Also I am fond of gardens. But I should like to have Dr. Sam Johnson's views of 'dreams with broken wings,' one of the lines in the 'Garden' poem. How can an abstraction or figment with figurative wings get into a garden which I believe was walled, and with a broken wing at that! . . . Poetry either makes a DC too easy or too difficult. Prose seems just right. At any rate, it makes sense."

E. S. K.



Double-Crostics: No. 555

By ELIZABETH S. KINGSLEY

DIRECTIONS

To solve this puzzle you must guess twenty-five words, the definitions of which are given in the column headed DEFINITIONS. The letters in each word to be guessed are numbered. These numbers appear under the dashes in the column headed WORDS. There is a dash for each letter in the required word. The key letters in the squares are for convenience, indicating to which word in the definitions each letter in the diagram belongs. When you have guessed a word, fill it in on the dashes; then write each letter in the correspondingly numbered square on the puzzle diagram. When the squares are all filled in you will find (by reading from left to right) a quotation from a famous author. Reading up and down the letters mean nothing. The black squares indicate ends of words; therefore words do not necessarily end at the right side of the diagram.

When the column headed WORDS is filled in, the initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Authority for spelling and definitions is Webster's New International Dictionary (1940 edition).

The solution of last week's *Double Crostic* will be found on page 9 of this issue.

DEFINITIONS

A. A friedcake, yeast-leavened. — 8 155 19 41 102 45 130 119

B. American penologist; founder of the Mutual Welfare League for prisoners (1859-1926). — 124 146 135 27 11 62 128

C. Storytelling; gossiping (Anglo-Ir.) — 61 127 34 168 87 175 139 109 26

D. The moon personified (poetic). — 81 30 12 121 149 72

E. Buddhist saint. — 142 25 10 118 65

F. To back water in rowing a boat. — 80 170 67 56 2 116

G. Thymus or pancreas of a calf used for food. — 178 53 23 112 120 143 69 106 152 36

H. Combining Gr. form meaning straight, correct, regular. — 147 156 110 115 99

I. To endeavor to gain the liking of (Slang; 3 words). — 111 151 31 51 104 132 68 145 83

J. A merciless creditor or bargainer. — 73 50 144 96 32 4 154 17 161

K. The fairies (Welsh folklore; 2 words). — 126 44 85 47 160 138 66 114 171 14

L. Lightless. — 162 84 21 49 113 58 101

M. To begin (from golf; 2 words). — 57 3 75 46 28 125

N. Striking, as force, speech, etc. — 150 129 71 82 37 33 78 105 176

O. A paravene (Nav.) — 165 169 98 159 92

P. Dull; vacant; lusterless (of the eyes). — 148 95 177 38 22

Q. To caper; frisk; or a caper. — 59 93 137 64 13 172

R. A closefitting knitted jacket with or without sleeves (comp.) — 15 136 20 79 164 48 167 97 108 131

S. Book of the Old Testament. — 134 74 91 158 7 122

T. One of a colony from Jerusalem to the American continent about 600 B.C. (Book of Mormon). — 35 89 117 55 60 157 140

U. One of the horses of the Sun (Norse myth.) — 24 88 153 39 163

V. Romola's husband (first name; "Romola"). — 54 103 107 52

W. By way of summary; briefly (2 words). — 1 40 90 141 70 173 9

X. Besides; in addition (3 words). — 18 94 42 133 100 166 76 77 43 63 6 86

Y. To spread by rumor or report. — 123 174 5 29 16

WORDS

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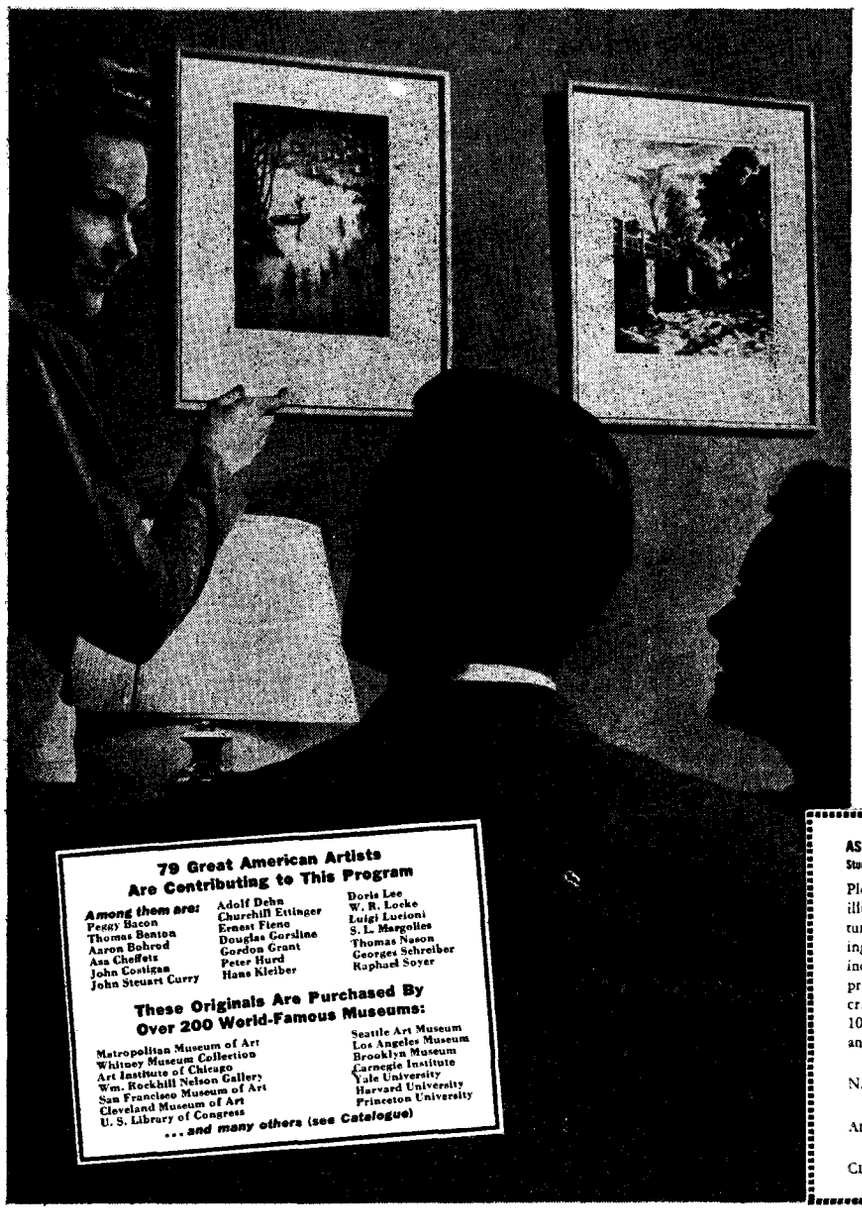
No wonder over 200 great museums and galleries have chosen many of these very same works of art for their own walls. It is not surprising that experienced collectors everywhere select from our Catalogue. And that thousands of families (who never dreamed they could afford *original* Etchings and Lithographs) are now so enthusiastic about this opportunity.

Almost One Hundred Splendid Subjects . . . Many Prize-Winners

There are almost one hundred subjects in this Catalogue from which you may make your choice. Each is offered at only $5 — a fraction of what such museum-perfect art usually commands. But we suggest that you see our Free Catalogue promptly. The edition of each of these individually-signed originals is *strictly limited*, and once an edition is exhausted, no more can be had.

These Etchings and Lithographs are generously *large* — perfect to hang in your living room, dining room, bedroom—or perhaps for that cranny on your stairway that is begging for a new picture!

The artists — and there are 79 of them — are the same ones whose work is today proudly displayed in many of the most beautifully decorated homes in America. They have won countless awards (listed for you in our Catalogue) and many of the originals offered have been important prize-winners.



79 Great American Artists Are Contributing to This Program

Among them are:
Peggy Bacon
Thomas Benton
Aaron Bohrod
Ann Cheffetz
John Costigan
John Steuart Curry
Adolf Dehn
Churchill Ettinger
Ernest Fiene
Douglas Gorsline
Gordon Grant
Peter Hurd
Hans Kleiber
Doris Lee
W. R. Locke
Luigi Lucioni
S. L. Margolies
Thomas Nason
Georges Schreiber
Raphael Soyer

These Originals Are Purchased By Over 200 World-Famous Museums:

Metropolitan Museum of Art
Whitney Museum Collection
Art Institute of Chicago
Wm. Rockhill Nelson Gallery
San Francisco Museum of Art
Cleveland Museum of Art
U. S. Library of Congress
Seattle Art Museum
Los Angeles Museum
Brooklyn Museum
Carnegie Institute
Yale University
Harvard University
Princeton University
... and many others (see Catalogue)

How This Offer Is Possible

Signed Originals as large and lovely as these, *and by the same artists*, regularly sell through art dealers for $18 to $36 each. These, too, would cost many times $5 — if the 79 artists themselves had not formed the Associated American Artists.

Under this group plan each artist has contributed one or more of his best original plates, for the express purpose of putting at least one fine original within reach of every American home at a price all can afford.

Many Increase Greatly In Value

Many originals offered by the Associated American Artists have soared to a value far beyond their original low price. This investment consideration should not be overlooked when making your selection from our Catalogue.

Each individually-signed original is guaranteed perfect — having been minutely examined by the artist himself before signing it. And each is shipped with the understanding that it may be returned within 30 days if you are not delighted with it.

Because the available subjects are so quickly exhausted, we urge you to mail the coupon *now* to enjoy the widest possible selection. To cover postage and handling costs, please enclose 10c in stamps with the coupon. Address: ASSOCIATED AMERICAN ARTISTS, Studio 211, 711 Fifth Ave., New York 22, N. Y.

Send Coupon for *Free* CATALOGUE

ASSOCIATED AMERICAN ARTISTS
Studio 98-, 711 Fifth Ave., New York 22, N. Y.

Please mail me your FREE, fully illustrated 64-page Catalogue, picturing the Signed Original Etchings and Lithographs now offered; including artists' biographies and prizes with comments by museums, critics and collectors. I enclose 10c in stamps to cover handling and mailing.

Actual Size of Catalogue is 9 x 12 inches, open

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